

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

SUMMER READING
July/August 2013

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,



Our annual summer reading issue offers what I hope you will find to be an engaging variety of stories about the life of the museum. We begin with articles on exhibitions. First is a large retrospective on Carrie Mae Weems that runs in two locations, the Smith Exhibition Gallery and the photography gallery. Read the article by Kathryn Delmez, the show's organizing curator from the Frist Center for the Visual Arts. Our own curator of prints Jane Glaubinger then offers a story on a new show of minimal prints she has put together, drawing primarily on our strong collection. Their nonreferential abstraction lends a fascinating counterpoint to Weems's culturally loaded figurative imagery. Anita Chung writes about the installation in the atrium of *Zodiac Heads* by Ai Weiwei. A brief article previews next year's exhibition schedule, and another introduces a new installation in the east wing glass box by Mexican artist Damián Ortega. Louise Mackie contributes a story about her new textiles display in the north galleries, featuring stunningly beautiful works from the Islamic collection. Bill Robinson writes about the museum's major acquisition earlier this year of a seminal painting by Max Beckmann—an example of our commitment to making the collection better without necessarily making it bigger, as the funds used to acquire the Beckmann were generated through the deaccession of another, less essential work in this same collecting area in accordance with guidelines of the American Alliance of Museums.

And, as usual, the summer reading issue affords the opportunity to cover some topics beyond only exhibitions and acquisitions. Seema Rao writes about the ongoing research that underpins the museum's development of new programs such as Second Sundays, designed to engage families and create lifelong museum visitors. Our

resident foodie Douglas Katz, chef of Provenance restaurant and café, talks about new menus he has developed for midsummer, including one inspired by the Tantra exhibition—clearly exemplifying his philosophy of taking inspiration from the wide world of art while acquiring most of his ingredients from the rich agriculture of northeast Ohio. And finally we have a transcribed conversation between the museum's director of design and architecture Jeffrey Strean and Thomas Zarfoss of the landscape architecture firm Benkhe & Associates about the evolution of the Fine Arts Garden, the beautiful park originally designed by the Olmsted Brothers firm that, with the completion of our renovation and expansion project, has itself been comprehensively restored.

Note also that the museum is hosting the solo rounds of this year's Cleveland International Piano Competition, featuring 32 pianists demonstrating their virtuosity in Gartner Auditorium. Details on page 26.

Finally, I report with sadness the passing of life trustee Alton W. Whitehouse. Al served as a standing trustee from 1979 to 1999 and as a life trustee from 1999 to 2013. He served as board president from 1986 to 1991, leading the museum to its 75th anniversary.

And speaking of milestones, we look ahead to a New Year's Eve celebration of the completion of our building project with the opening of the west wing Asian galleries. Stay tuned for details!

Sincerely,

David Franklin
The Sarah S. and Alexander M. Cutler Director

CLEVELAND ART

COVER Missing Link (Happiness)

(detail; full image on p. 31) from *The Louisiana Project*, 2003. Carrie Mae Weems (American, born 1953). Pigment ink print; 36 x 24 in. Courtesy of the artist and Jack Shainman Gallery, New York. © Carrie Mae Weems

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Questions? Comments?

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ON VIEW

**The Last Days of Pompeii:
Decadence, Apocalypse,
Resurrection**

Through July 7, Smith Exhibition Hall. The volcanic destruction of Pompeii in AD 79 has been an obsession for artists from Piranesi, Ingres, and Alma-Tadema to Duchamp, Rothko, and Warhol.

Co-organized by the J. Paul Getty Museum and the Cleveland Museum of Art. BakerHostetler is the presenting sponsor of this exhibition in Cleveland.

BakerHostetler

Renaissance Textiles Through December 1, gallery 114. About 15 Italian silks, velvets, and altar frontals of the 14th and 15th centuries from the museum's world-class collection.

Tantra in Buddhist Art Through September 15, focus gallery. This exhibition explores the concept and characteristics of Tantra in the Buddhist context through art from across Asia.



Mount Vesuvius at Midnight 1868. Albert Bierstadt (American, 1830–1902). Oil on canvas; 42.6 x 60.7 cm. Gift of S. Livingstone Mather, Philip Richard Mather, Katherine Hoyt (Mather) Cross, Katherine Mather McLean, and Constance Mather Bishop 1949.541

**Naga-Enthroned
Buddha**

1100s.
Cambodia, Angkor. Bronze; 58.4 x 28 cm. John L. Severance Fund 1963.263.a–c. In *Tantra in Buddhist Art*

Damián Ortega: The Blast and Other Embers Through September 29, glass box gallery. The third contemporary art installation in this space centers around Damián Ortega's impressive, suspended sculpture *The Controller of the Universe*.

Less Is More: Minimal Prints Through October 20, prints and drawings galleries. Donald Judd, Sol LeWitt, and Frank Stella are among the artists represented in this show of about 50 works from the 1960s and '70s when a style of flat geometric shapes was popular.

Luxuriance: Silks from Islamic Lands, 1250–1900 Through May 31, 2014, Arlene M. and Arthur S. Holden Gallery. Sumptuous silks from the museum's exemplary collection.

Carrie Mae Weems: Three Decades of Photography and Video June 30–September 29, Smith Exhibition Gallery and photography gallery. Carrie Mae Weems, dedicated to bettering the human condition through art, has for three decades produced challenging, compelling photographs, videos, and installations that address issues of race, gender, and class.

Organized by the Frist Center for the Visual Arts, Nashville, TN

Related photo project: *My Community Is*, June 30–September 29, education lobby.

Ai Weiwei: Circle of Animals/Zodiac Heads July 27, 2013–January 26, 2014, atrium. Chinese zodiac sculptures engage political and cultural history.

Storming the Barricades

For three decades, Carrie Mae Weems has created art that provokes and challenges us

In her own words, Carrie Mae Weems seeks to “make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely from the roof-tops and storm barricaded doors and voice the specifics of our historic moment.” Over the past 30 years, Weems has used performance, photography, and video to bring to light ignored or erased experiences and to provide a richer picture of humanity. Her art provokes contemplation of racial, gender, and class equality and questions how histories, identities, and paradigms of power are formed—who constructs them and why.

Weems set out on her own from Portland, Oregon, at 17. In keeping with a family tradition of political engagement, she joined Anna Halprin’s formally and ideologically progressive San Francisco Dancers’ Workshop. On her 21st birthday in 1974, a friend gave Weems a camera, and she quickly discovered its potential for expressing political and social theories and inciting change.

Weems studied work by well-known documentary photographers such as Henri Cartier-Bresson and Robert Frank, while images by Roy DeCarava and other African American photographers led her to recognize the medium’s ability to rewrite black cultural myths and counter negative perceptions and stereotypes. She earned a BFA in photography from the California Institute of the Arts in 1981 and an MA from the University of California, San Diego three years later. During those studies, Weems became interested in folklore, which she saw as an unmediated form of communication offering more authentic insight into a society’s values and beliefs. Entering a graduate program in folklore at Berkeley, she began to incorporate African American vernacular traditions. Weems sees herself as a storyteller as well as photographer. Words—written and spoken—play a critical role, and text composed by the artist in styles ranging from vernacular to poetic often accompanies her photographs.

Dissatisfied with the few representations that existed of African Americans and with negative perceptions of black families, she created her first major series, *Family Pictures and Stories* (1978–84). An intimate yet unvarnished portrait of her own large, close-knit family, with written captions and audio recordings accompanying the photographs, the piece gave artistic form to typically ignored experiences, bestowing value on her family and, by extension, on other under-recognized peoples. During



the mid-1980s she investigated how elements of mainstream popular culture, such as racist jokes and black memorabilia, can perpetuate demeaning stereotypes. In *The Kitchen Table Series* (1990), perhaps Weems’s best known series, she continued to redefine the way in which marginalized figures—in this case, black women (“the other of the other,” in the words of the feminist writer Michele Wallace)—are represented. In this complicated story of a woman as romantic partner, mother, friend, and community member, the protagonist is portrayed by Weems herself, yet the personal becomes universal and the black figure represents humanity as a whole.

A desire to further examine racism, slavery, and imperialism spurred Weems to travel widely throughout the United States and on extended visits to Africa, Europe, and the Caribbean. “I start every project by reading and by looking around in an attempt to develop a sense of place,” she says. “Little things illuminate and reveal the essence.” The *Sea Island Series* (1991–92) portrays the unique Gullah communities off the coasts of South Carolina and Georgia. *The Louisiana Project* (2003) is a critical examination of the racial complexities distinct to Louisiana and of the relationship between the New South and its antebellum history. Cuba, subject of a 2002 series, has long captured Weems’s imagination due to its particular place within the African diaspora, as well as its role in the Cold War.

Untitled (Woman Standing Alone)
from **Kitchen Table Series** 1990. Platinum print; 38.1 x 38.1 cm. Purchase from the J. H. Wade Fund 2008.116.20

EXHIBITION
Carrie Mae Weems: Three Decades of Photography and Video June 30–September 29, Smith Exhibition Gallery and photography gallery

All images by Carrie Mae Weems (American, born 1953). © Carrie Mae Weems

SPECIAL FREE SCREENING!
Three Videos
by Carrie Mae Weems Wednesday, July 31, 6:00

Video still from Afro-Chic 2009.
 Video; 5½ min.
 Courtesy of the artist and Jack Shainman Gallery, New York

Untitled (Colored People Grid)
 2009–10. Pigment ink prints and colored clay papers; 25.4 x 25.4 cm (each). Collection of Rodney M. Miller

In the series *From Here I Saw What Happened and I Cried* (1995–96) she appropriated historical images, including 19th-century daguerreotypes of slaves to which she added labels such as “You became a scientific profile,” “a negroid type,” and “an anthropological debate,” at once dismantling negative intentions and giving voice to the disempowered subjects. The more recent *Constructing History: A Requiem to Mark the Moment* (2008) presents video reenactments of important moments in the quest for civil rights, including the assassinations of John F. Kennedy and Martin Luther King Jr., tragic events she feels made it possible for a white woman and a black man to compete for the Democratic presidential nomination in that year, “standing on the ashes and spirit of all that has come before.”

In the installation *Ritual and Revolution* (1998), Weems broadens her geographic and historical scope, printing onto thin muslin screens photographs of ancient Assyrian steps, Maya courtyards, and crumbling Greek sculptures. Walking through the hanging layers of delicate fabric, the viewer ponders the passage of time, fall of empires, and struggles for power. Weems commemorates International Workers’ Day in the series *May Days Long Forgotten* (2002), which links a seemingly innocent celebration of spring by garlanded young



African American girls with a call to social action. In the series *Roaming* (2006), she wanders like history’s ghost through the streets of Rome and other Italian sites pondering humanity’s past and present condition.

Over Weems’s career, her work has become increasingly conceptual, drawing on her deep knowledge of history, political theory, philosophy, literature, folklore, and art and film criticism. She has moved from square-format black-and-white pictures to experiment with color, digital photography, various substrates, and moving images, all exhibiting an economy of form and a stripped-down aesthetic. In addition to written texts, the spoken word, long a vibrant mode of communication in African and African American cultures, is incorporated into several works in the form of audio recordings, often in her own rich voice.

When Weems casts herself as performer, physically inserting herself into images, she becomes both subject and photographer, blurring the distinction between participant and observer: “[I] inscribe my presence in the things I consider important. I . . . insert myself as the narrator of history . . . [I use] my own skin to sympathize and experience something larger than myself.” The figure, often dressed in a simple, long black dress, is not a self-portrait but rather a witness and guide who leads the viewer. Whether it be her own “acting,” that of collaborators, or of viewers themselves as they walk through an installation, Weems believes that “through the act of performance, with our own bodies, we are allowed to experience and connect the historical past to the present—to the now, to the moment. By inhabiting the moment, we live the experience; we stand in the shadows of others and come to know firsthand what is often only imagined, lost, forgotten.” ■■■



Less Is More

An exhibition of minimal art exemplifies “What you see is what you see”

EXHIBITION

Less Is More:

Minimal Prints

Through October 20, prints and drawings galleries

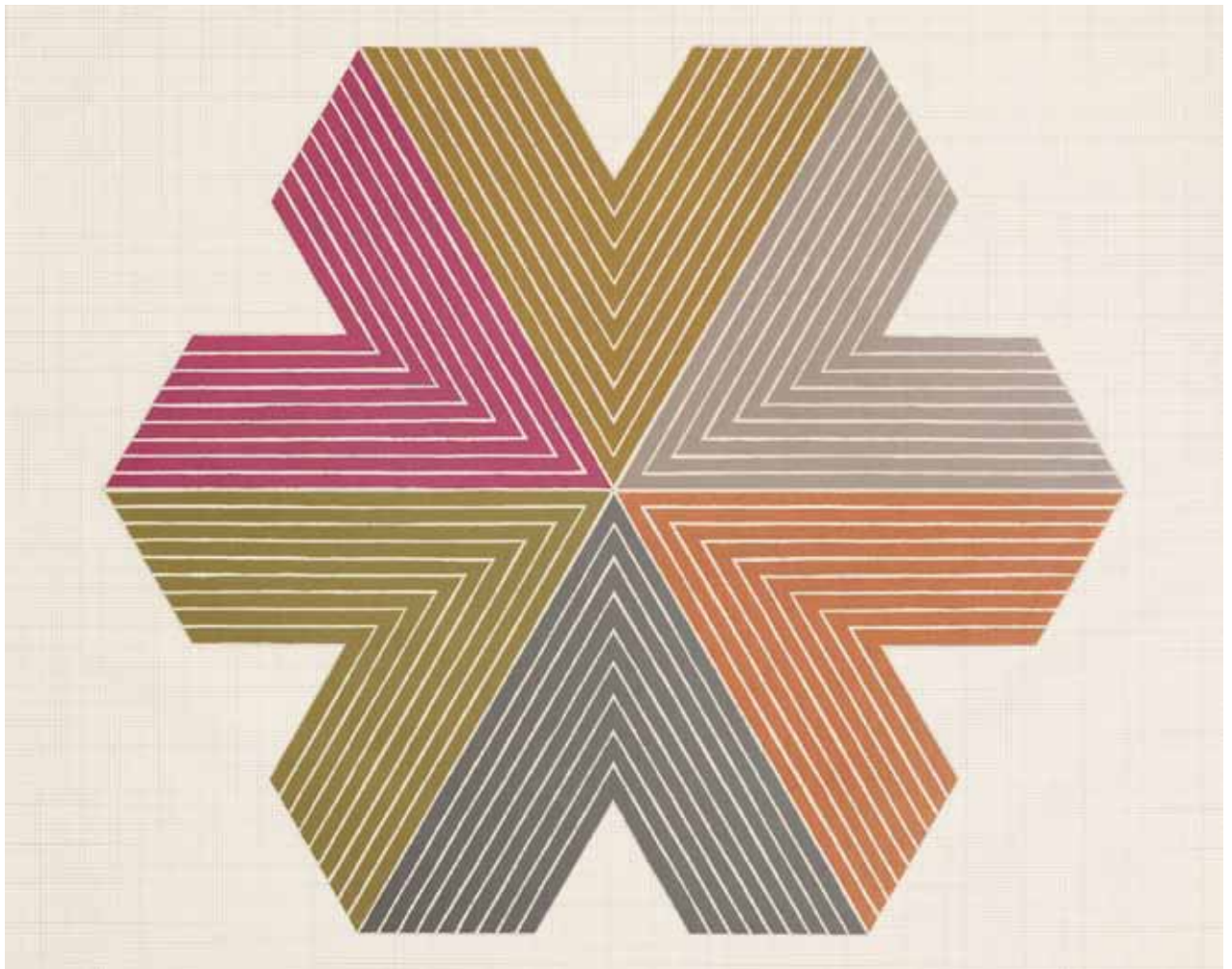
Around 1960 an avant-garde style of art emerged that focused on geometric forms depicted in solid, flat colors. This spare, objective approach stood in stark contrast to Abstract Expressionism, which had dominated the preceding two decades. Extolling the random, accidental, and intuitive, the gestural brushwork of Abstract Expressionism communicates the artist's emotional state and the angst of postwar America. Minimal works of art, on the other hand, allude to nothing beyond their literal presence, and color is nonreferential. These concepts echo the 1910s when abstraction developed and some artists like Kazimir Malevich and Piet Mondrian also used geometric shapes—albeit for different purposes—as a basis for their endeavors. Reducing works of art to their most essential elements continued to reflect a variety of ideas and concerns later in the century when the artists represented in *Less Is More: Minimal Prints*, currently on view in the prints and drawings galleries, came to maturity.

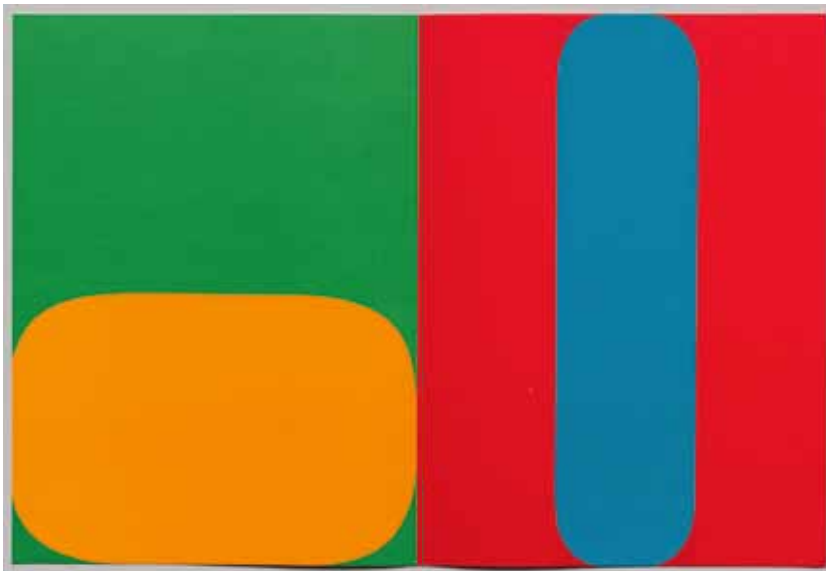
Ellsworth Kelly was an important early proponent of a minimal style. Drafted into the U.S. Army in 1943, he served in England, France, and Germany. A few years after his discharge he returned to France in 1948 and remained there until 1954, the most important formative period in his artistic development. In 1949 Kelly made contour drawings of plants in simplified and flattened shapes that provided, he said, a “bridge to the way of seeing . . . paintings that are the basis for all my later work.” He sketched the shapes of shadows, buildings, and other forms, and these notations became like a dictionary of motifs, the source for his simplified and abstracted images.

In 1951 Kelly met Aimé and Marguerite Maeght, owners of a Paris gallery devoted to contemporary art who also ran a lithography workshop to make available to a broader audience less expensive printed imagery by artists of the time. In addition to various publishing ventures, Aimé sponsored the periodical *Derrière le miroir*, which included original prints and commentary on art-

Star of Persia I

1967. Frank Stella (American, born 1936). Lithograph; 66 x 81.3 cm. Gift of Agnes Gund in memory of Frances Hurley 1972.92. © Frank Stella / Artists Rights Society (ARS), New York





Untitled (pages 6, 11) 1964. Ellsworth Kelly (American, born 1923). Lithographs; 38.1 x 55.9 cm (both pages across sheet). Gift of Donald F. Barney Jr. and Ralph C. Burnett II in honor of Diane De Grazia 2000.39.c.e. © Ellsworth Kelly

Five Threes 1976–77. Brice Marden (American, born 1938). Etching and aquatint; 53.4 x 75.9 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 1996.23.1. © Brice Marden / Artists Rights Society (ARS), New York

ists by writers such as Samuel Beckett, Jean-Paul Sartre, and Tennessee Williams. Kelly's work was featured in the November 1964 issue to coincide with his second one-man show at the Galerie Maeght. Like *Untitled (pages 6, 11)*, Kelly's sharp-edged, unmodulated radiant forms, based in nature, may be intuitive and irregular, but they are always carefully adjusted in terms of color, size, and scale to avoid the illusion of depth.

Frank Stella, like Kelly, wants to expunge the illusion of three-dimensional space on a flat support. Any mark on a background begins to denote spatial depth, so he covers the entire area with a single abstract motif that destroys the impression of foreground and background. This "regulated pattern . . . forces illusionistic space out of the painting at a constant rate." In *Star of Persia I* the white spaces between unmodulated colored V-shaped bands flow into the background, flattening the design. "My painting is based on the fact that only what can be seen there *is* there," Stella is fond of saying. "What you see is what you see." He maintains that his sole concern is such formal properties, but his titles are allusive; *Star of Persia* references a 19th-century clipper ship.


An avid printmaker, Stella was well aware that paper tends to absorb lithograph inks, weakening the image. He thus took advantage of newly available nonabsorbable metallic inks to strengthen the visual effect of *Star of Persia I*. Six colored inks were printed over a metallic silver base that subtly toned and raised them.

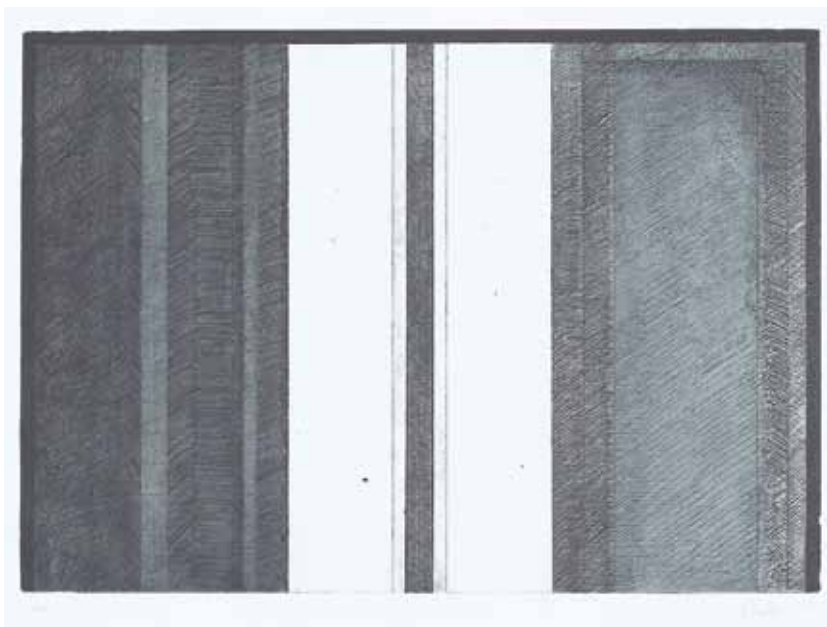
Brice Marden's work is also influenced by his own artistic and personal concerns. For instance, he conceived of the set of five prints titled *Five Threes* as studies for his three 1977 "moon" paintings. The prints' tripartite format symbolizes the waxing, full, and waning lunar phases and also reflects

Greek mythology. The Triple Goddess personified primitive woman as both creator and destroyer. As the New Moon or Spring she was girl; as the Full Moon or Summer she was woman; as the Old Moon or Winter she was hag.

Greek culture has been important to Marden since his first visit to the Mediterranean in 1971. The blue ink used in three of the *Five Threes* prints evokes sea and sky while the rectangles and bands recall the lintels and posts of the ancient temples the artist sees on his annual trips to Greece. The arrangement also resembles a closed door, a recollection of a trip to Egypt where massive stones block the entrances to tombs and is similar to the Roman fresco paintings he admires at the Metropolitan Museum of Art in New York. In *Five Threes* he pays homage to the *trompe l'oeil* nature of paneling and friezes, creating the illusion of shallow space yet simultaneously reinforcing the flatness of the picture plane by varying the density of the cross-hatching and aquatint.

Marden works within a restricted abstract format, choosing muted colors, but insists that his work expresses emotion. "Within these strict confines," he says, ". . . I try to give the viewer something to which he will react subjectively. I believe these are highly emotional paintings not to be admired for any technical or intellectual reason but to be felt."

The 13 artists included in *Less Is More: Minimal Prints* demonstrate that a geometric style is not necessarily sterile or empty. Although Minimal Art is sometimes criticized for concentrating only on design, art that is outwardly simple may be inwardly complex, and that which has the appearance of being easily executed may in fact be extremely hard won. Minimal Art, however reductive, is a personal expression. 



Zodiac Heads

Ai Weiwei's *Circle of Animals/Zodiac Heads*

Chinese artist Ai Weiwei's *Circle of Animals/Zodiac Heads* contributes a bit of humor to the ongoing human drama surrounding the original animal sculptures that once decorated the fountain clock in the European gardens of the Yuanming Yuan (Garden of Perfect Brightness), one of the emperor's summer palaces. The Yuanming Yuan controversy is not merely a Chinese story but pertains to an interrelated global world with countless encounters and confrontations that reflect the dynamics of power. From the 19th-century conflicts between China and Western powers over trade, diplomacy, and code of laws, which resulted in wars, "unequal" treaties, looting, and the destruction of the Yuanming Yuan, to intensified nationalism all over the world (China included), recent anxieties over cultural patrimony, moral and legal obligations in international art sales, and recovery and repatriation of cultural properties—all can be seen through the tragic lens of the Yuanming Yuan.

Art plays an important role throughout, regardless of maker and style, assuming shifting identities and multiple meanings in various contexts: as power symbols and curiosities for the enjoyment of the Qianlong emperor (1711–1799), who proclaimed that "we possess all things" under the Qing dynasty (1644–1911); as prize property plundered by the invading British and French officers who selected the finest pieces for their monarchs and home countries' art museums; and as commodities for sale in the international art market after removal from the palace. As for the zodiac heads, they have become mementos of China's "national humiliation" as well as 21st-century patriotic symbols, which, ironically, can be acquired through commercial transactions. The emotions about war, destruction, and nation are quite real, and can be stirred politically through mass patriotic education. Equally true are the realities of record-high prices for the sales of works with the Yuanming Yuan provenance in the global art market, increasingly dominated by wealthy Chinese buyers.

The zodiac heads offer fresh inspiration for artistic creativity, especially because the art of Ai Weiwei (born 1957) deals with complex issues such as "real or fake, authenticity, what the value is, and how the value relates to current political and social understandings and misunderstandings." His *Circle of Animals/Zodiac Heads* provides a witty play of creative tensions between

past and present, between the original and the imitation, coupled with transformations in appearance (the gold version) and exaggerated size (the bronze version), introducing a sense of humor to the contemporary interpretations. In the bronze version, it is as if the gigantic animal heads, which stand above human height, can gain the best view of human absurdity, and of how things can be blown out of proportion (such as the value of art viewed from various perspectives). Ai's zodiac heads powerfully remind us of how history can be viewed and reinterpreted in fresh and, at times, funny and peculiar ways while simultaneously serving contemporary needs. As recurring cultural icons relating to the Chinese concept of cyclical years, they are familiar visual images that have already gained international appeal and are thus an appropriate subject for public art. On another level, as contemporary imitations of the animal heads from the Yuanming Yuan, they communicate between the past and the present. Each piece is "a copy of an original, but

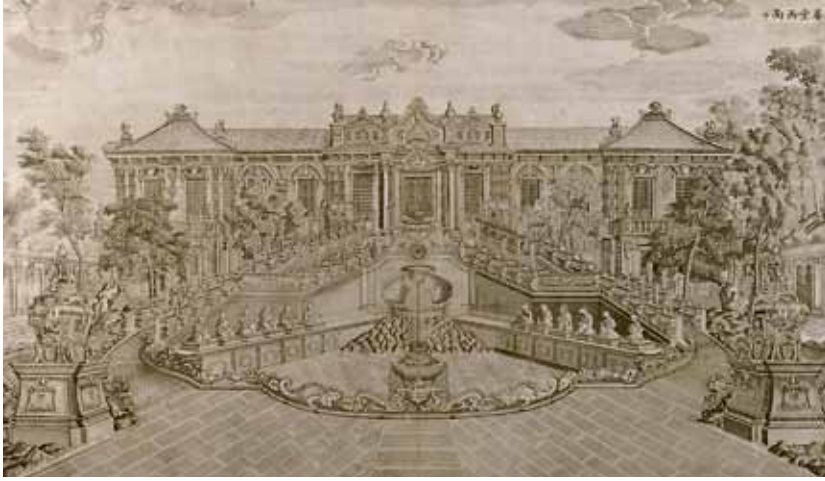
EXHIBITION

Ai Weiwei:
Circle of
Animals/Zodiac
Heads July 27,
2013–January 26,
2014, atrium

Big Bronze

Ai Weiwei with
the dog sculpture
from his *Circle of*
Animals/Zodiac
Heads bronze series,
Chengdu, China,
2010. Image cour-
tesy of Ai Weiwei
and AW Asia





Predestruction Engraving showing the original design of the fountain clock with the 12 zodiac animals in the European gardens of the Yuanming Yuan, one of the emperor's summer palaces in Beijing



Ruins of the pool and fountain clock The second Opium War (1856–60) fought by Britain and France against China had resulted in the treaties of Tianjin. When the Chinese refused to ratify the treaties, the allies resumed hostilities, captured Beijing, and plundered and then burned the Yuanming Yuan in 1860. Image courtesy of AW Asia

not an exact copy—something that has its own sensitive layer of languages, which are different, and that bears the mark of our time,” Ai explains.

Seven of the 12 animal heads are based on the original fountain pieces that have so far resurfaced (rat, ox, tiger, rabbit, horse, monkey, and boar); the remaining five are the artist's imaginative renderings of the currently missing artifacts (dragon, snake, goat, rooster, and dog). The new artistic creations thus provide reinterpretation and reinvention of the historical past based on fragments of existing artworks. Whether or not the contemporary imitations can provide comic relief from the historical reality of loss and destruction or transcend nationalistic animosity is probably not as fundamental an artistic intent as provoking critical thinking about the many absurdities related to the zodiac heads from the human-destroyed palace. “Maybe after I deal with this matter through making this artwork, people will re-examine this whole issue,” the artist says. “It does bring significance to these old objects. But just as decorative objects, the original heads stayed quiet for many years. They're just like a toilet seat, or anything else.”

In the Qing summer palace Yuanming Yuan, the European-style bronze zodiac heads rested on human forms and were part of the fountain clock designed by the famous Jesuit missionary-artist Giuseppe Castiglione (1688–1768) and constructed by Father Benoit (1715–1774) in the 18th century. The design of the fountain clock, though European in artistic style and hydraulic machinery, incorporated the Chinese cyclical concept of time. The 12-animal cycle is an ancient concept associated with Chinese calendrical calculations. The dozen animals symbolize not only years but also months, days, and hours, each in a cycle of 12. They are associated with a traditional concept of time being structured in a cyclical order, as well as the art of fortune-telling that underlies human existence in connection with the changes of the universe. The synthesis of various aesthetic and cultural elements into an art form, just like

the incorporation of Chinese- and European-style architecture in the Yuanming Yuan, was a typical product of Sino-European contacts in the arts under the Qing imperial patronage, which ultimately served to express an all-powerful image of rulership. The Qianlong emperor, in particular, manipulated cultural representations to foster an imperial ideology of universal rule that centered on him as the sole power for all artistic expressions.

Just as China's cultural past could be borrowed by the Qianlong emperor and his court artists (Chinese, Manchu, and European alike) for constructing meanings relevant to their time, it too can be renewed and reactivated by the 21st-century artist, who now operates in the global arena and adopts an international art language for expressing new, contemporary ideas. The 12 zodiac animals live on in cycle after cycle, never ceasing—a universal law to the Chinese. What changes are the ways that people invest meanings in these animals, depending on time, place, and context. 🏠

Mortuary Figure of the Zodiac Sign: Ox (Taurus) about 525. Northern Wei dynasty (AD 386–535). Gray earthenware with traces of slip; H. 22.6 cm. The Norweb Collection 1972.76.2



Preview: Exhibitions 2014

From Surrealist photography and modern Japanese painting to the world's first exhibition on yoga

Next year's program of exhibitions is tightly connected to the museum collection and rooted in partnerships. The CMA's time-honored collecting mission is showcased in a unique cultural exchange with the Tokyo National Museum. Culminating in a series of exhibition exchanges, this decade-long partnership brings awareness and appreciation of Japanese arts to Western audiences. Debuting next spring, *Remaking Tradition: Modern Art of Japan* will feature works on view for the first time in northeast Ohio, offering visitors the rare opportunity to see traditional Nihongo, Japanese-style paintings, alongside a selection of works illustrating the influence of Western traditional crafts and oil painting on the arts of Japan. While the Tokyo treasures are on view in the Smith Exhibition Hall, a selection of Cleveland's Japanese masterpieces, collectively titled *Masterpieces of Japanese Art from the Cleveland Museum of Art*, will travel to the Tokyo National Museum from January 15 to

February 23 and then to the Kyushu National Museum from July 8 to August 31.

The CMA and the Phillips Collection in Washington, D.C., each have in their collection a similar van Gogh painting, *Road Menders at Saint-Rémy* and *The Road Menders*, respectively. Early analysis of their similarities has led to the organization of a groundbreaking exhibition exploring the master's works through a joint conservation study of his "repetitions." After appearing at The Phillips Collection, *Van Gogh Repetitions* goes on view in the Smith gallery next spring.

In the summer of 2014, Cleveland will be the last stop on

a three-venue tour of *Yoga: The Art of Transformation*, the world's first exhibition on the topic. From 10th-century monumental stone yoginis and Mughal paintings to 19th-century photography and an early Thomas Edison film, the exhibition explores the visual and philosophical history of this ancient Indian practice, which has become a mainstream exercise routine for millions of Americans. When visiting the galleries, be on the look-




The Battle of the Penthesilea (Le Combat de Penthésilées) 1937. Raoul Ubac (Belgian, 1910–1985). Gelatin silver print; 17 x 22.9 cm. John L. Severance Fund 2007.154. © Artists Rights Society (ARS), New York/ADAGP, Paris

out for the ten CMA objects that were part of the exhibition tour.

Delve into the irrational, magical, and uncensored unconscious in *Surrealist Photography: Raymond Collection*. This selection of more than 100 Surrealist and modernist works, originally amassed by collector David Raymond and now part of the CMA collection, will show how unexpected perspectives, odd croppings, and unusual juxtapositions provide alternate views of reality. The exhibition will feature works by notable artists such as Brassaï, László Moholy-Nagy, Dora Maar, and Man Ray, alongside rare examples by equally provocative but less well known early 20th-century photographers.

Director David Franklin's first curated exhibition at the CMA, *Exporting Florence: Donatello to Michelangelo*, will debut next fall before traveling to the Dallas Museum of Art. This innovative exhibition explores for the first time the many issues surrounding the export of Florentine art from 1400 to 1550. More than a dozen works from the CMA collection, including *The Holy Family with John the Baptist and St. Margaret*, will be showcased among a selection of European loans.

In offering such a range of exhibitions tracing such diverse threads of artistic creation, the museum reinforces its role as a convening place where cultures from around the world and across history can find a home and share their stories. 



Dancing Lady Maiko Girl 1893. Kuroda Seiki (Japanese, 1866–1924). Oil on canvas; 92 x 80 cm. Tokyo National Museum, A-11258. Important Cultural Property

Damián Ortega

Everyday objects and materials make statements on a metaphorical level about systems and functional correlations

EXHIBITION

Damián Ortega: The Blast and Other Embers

Through September 29, glass box gallery

Translated from
German by Alan G.
Paddle

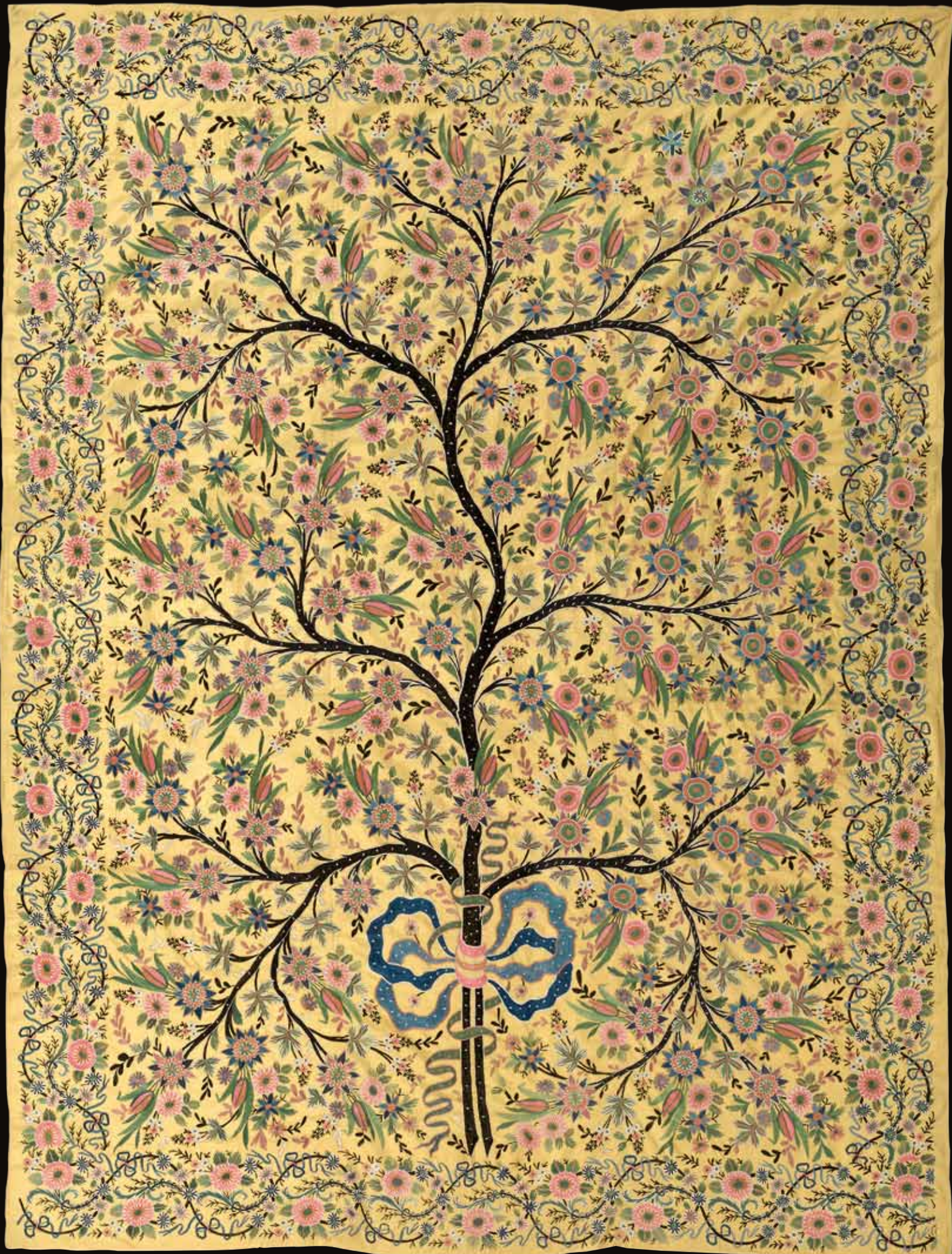
In Damián Ortega's *Controller of the Universe* (2007), hundreds of tools, suspended from the ceiling and carefully arranged at various heights, create an orchestrated explosion that disperses spherically and simultaneously in all directions. The work seems to capture an impossible, absolutely fragile moment. Viewers can access the center of the sphere through passages laid out in the form of a cross, the center being the ideal position to experience the sculpture, according to Ortega. By doing this, the artist enables the viewer, as representative of humankind, to reach a position that is fundamentally inappropriate and amounts to an illusion. "What I wanted to show is the brutal technical control that is permanently available," says Ortega. "The eye is at the center of the piece, and then you find a tool anywhere you look around you, and tools become an extension but also a frontier or filter. This is the same duality involved in any sort of human technology."

The related series *Tool Bones* (2013), created for this presentation at the Cleveland Museum of Art, is also constructed upon tools—literally. They serve as a framework for the castings and one can even discern which tools are contained in the individual sculptures. The organic-abstract forms consciously approach the modern aesthetic of a Jean Arp or Henry Moore in part, although the texture of the surfaces is completely different and causes the objects to appear more like the bones of a rather large mammal. In reality, every sculpture is the result of the interlacing of tools: saws, axes, a hoe, shovels—which are then covered with a plaster coating. *Controller of the Universe* places the human being in the center of an expansive movement, while the *Tool Bones* sculptures lie in stasis on the floor. The dualism of man and machine is nullified, as if the tools had once existed independently but now stand as fossils preserving the story of the convergence of humankind and machine. 🏠

Controller of the Universe (2013

Cleveland installation), 2007. Damián Ortega (Mexican, b. 1974). Found tools and wire; 285 x 405 x 455 cm. Collection of Glenn and Amanda Fuhrman, New York, Courtesy the FLAG Art Foundation. © and courtesy of the artist.





Luxuriance

The Arlene M. and Arthur S. Holden Gallery opens as the museum's new space devoted to the exhibition of textile arts

After many years, the Cleveland Museum of Art will have a gallery devoted to the display of its exemplary collection of textiles from 62 countries in the recently named Arlene M. and Arthur S. Holden Gallery. This association with the Holden family is especially gratifying since the museum has acquired 55 spectacular textiles with the Andrew R. and Martha Holden Jennings Fund, and Liberty E. Holden's (1833–1913) early Renaissance paintings form the nucleus of the museum's old masters collection. Previously, textiles were shown in the textile study room (1916–58) and in the textile gallery corridor (1958–96), as well as being integrated in other galleries following a CMA tradition. The new textile gallery is located in the north wing where its stunning multicultural exhibitions will provide a striking transition between the Japanese gallery and the art of the ancient Americas galleries.

The inaugural exhibition, *Luxuriance: Silks from Islamic Lands, 1250–1900*, celebrates the museum's world-class collection of Islamic textiles with sumptuous silks from six countries. Luxury textiles were indispensable symbols of status, wealth, and power at imperial courts across the vast Islamic lands from the Atlantic to the Indian Ocean. The industry flourished under the auspices of sultans, the foremost consumers, with international trade fueling economic prosperity and urbanization. Textile designers and weavers excelled at creating vibrant yet harmonious patterns that corresponded with the fashions of ruling dynasties, cultures, and periods. Textile-literate consumers demanded unadulterated quality with lustrous silk thread, rich colors, and well-made durable fabrics, illustrated here with three spectacular examples.

One of the museum's great treasures (next page) is the largest, most complete, and most ornate curtain-hanging, along with an almost identical example, to have survived from the 1300s when it most likely hung in the royal Alhambra Palace in Granada, the last Muslim stronghold in Spain. Its style, artistic vocabulary, and harmonious proportions reflect the magnificent wall decoration in the Alhambra. Textiles were identified as the standard of beauty in poetry composed for its walls, such as a beautifully attired bride.

In the two complete side panels, rectangles display yellow palmettes, inscriptions, and medallions on the crimson ground while Arabic phrases and colorful de-



signs decorate the end borders. The motto of the ruling Nasrid dynasty, "There is no conqueror but God," is inscribed in the end borders and in the separate central striped strip. This masterpiece was woven in an imperial workshop in Granada in a combination of two weaves, twill weave and plain weave, a technique known as *lampas* that Iranian weavers developed in the 11th century, and which was adopted across Europe and Asia.

Sumptuous silks woven in Iran during the 16th and 17th centuries are renowned for human figures portraying scenes from court life and Iranian literature. The signature velvet displaying much loved falconry shown above is celebrated for its refined beauty, meticulous draftsmanship, and exemplary technique with eight colors of lush velvet pile. A falconer and attendant flank a tall blossoming plant on a golden ground of lobed medallions. The falcon spies a flying duck flushed out by the attendant, who carries a bag over his shoulder for the game. On the rich crimson velvet ground, animated foliate vines display leaves bearing lion's masks and black-spotted dragons coiled around larger leaves. Its exquisite quality reflects the finest Safavid court art.

Brocaded Velvet with Falconer and Attendant in Medallions, from a Kaftan mid 16th century. Iran, Safavid period. Brocaded velvet, pile-warp substitution; silk, gilt-metal thread; 79.4 x 66.7 cm. J. H. Wade Fund 1944.239

EXHIBITION
Luxuriance: Silks from Islamic Lands, 1250–1900 Through May 31, 2014, Arlene M. and Arthur S. Holden Gallery

LEFT:
Silk Hanging with Embroidered Tree of Life 1850–1900. Turkey, Ottoman period. Plain weave, silk; embroidery, chain stitch, silk; 228.6 x 172.7 cm. Gift of Mr. and Mrs. J. H. Wade 1916.1358

Alhambra Palace Silk Curtain-Hanging mid 1300s. Spain, Granada, Nasrid Period.
Lampas; silk; 438.2 x 271.8 cm. Leonard C. Hanna Jr. Fund 1982.16



Iranian velvets are the most colorful ever woven. Iranian weavers developed an ingenious technique to substitute one color of the warp thread that forms the velvet pile with another color. Consequently, instead of being consistent, colors change throughout the length. Only the back reveals the secret: fringes of cut pile warps occur where colors change.

The two previous and most surviving luxury textiles were woven in imperial workshops on large draw-loom that automatically repeated designs, precursors of jacquard looms with punch card patterns, and modern-day computers. Some were decorated off the loom with embroidery stitches that were more prestigious than brocaded silks, such as velvet embellished with gemstones or gold thread at the Ottoman Turkish court in Istanbul.

In the spectacular tree of life embroidery on page 12, Turkish designs are integrated with European motifs that became increasingly fashionable during the mid 18th century. The fanciful tree displays lavish bouquets of favorite Turkish flowers; the trunk is wrapped with an elaborate European-style bow while smaller bows enliven meandering vines in the floral border. At least 12 vibrant colors are worked in chain stitch following outlines drawn in ink by a professional draftsman on the radiant yellow silk taffeta. As a hanging for special occasions, it was a conspicuous symbol of beauty and wealth.

This special exhibition previews my forthcoming book, *Luxury Textiles from Islamic Lands, 7th–20th Centuries*, which the museum is publishing with 450 color illustrations, half from Cleveland's exceptional collection. It highlights our world-class holdings and ideally will advance the field of Islamic textiles. 🏠

Installations in Process

These photos shot during May show the north galleries—featuring some collections not seen since 2005—nearing completion



Clockwise from upper left to center Korean ceramics, Japanese screens, Japanese ceramics, ancient Costa Rican vessel, ancient Mesoamerican and Native North American art, Japanese sculpture, and a Central American Maya stela. The establishment of the Korea Foundation galleries was made possible by the support of the Korea Foundation.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Wari: Lords of the Ancient Andes, organized by the CMA and including 12 Peruvian works from Cleveland's collection, is at the Kimbell Art Museum, Fort Worth, through September 8.

The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400-1460, at the Palazzo Strozzi, Florence, through August 18, then at the Musée du Louvre, Paris, September 23 to January 6, includes Mino da Fiesole's monumental relief sculpture *Julius Caesar*.

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939, New Orleans Museum of Art, through August 4; Mint Museum of Art, Charlotte, September 21, 2013-January 19, 2014. Includes CMA works by Alexis Falize, the Sèvres factory, and the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

Impressionism, Fashion, and Modernity, at the Art Institute of Chicago from June 29 to September 22, includes Jacques-Joseph Tissot's *Seaside (July: Specimen of a Portrait)* and Gustave Caillebotte's *Portrait of a Man*.

Vase Bertin c. 1855. Modeled by Jules-Constant Peyre (French, b. 1811), decorated by Léopold Jules Gély (French), Sèvres Factory (France). Porcelain with pâte-sur-pâte decoration; H. 99 cm. Gift of Darrell, Steven, Brian, and Neil Young in memory of their parents, Mardelle J. and Howard S. Young 2007.277



PERSONAL FAVORITE

Light and Water

Artist Gloria Plevin found inspiration for her own work in the Thomas Eakins painting *The Biglin Brothers Turning the Stake*.

Gloria Plevin, artist In the first week of May 1961, my husband Leon and I made our first trip to Paris. Delighted to be in this city of art, we wandered into a small museum featuring the show *France and America in the 19th Century*. When we recognized Thomas Eakins's painting of the Biglin brothers on loan from the Cleveland Museum of Art, we felt as if we had bumped into an old friend far from home. I was particularly impressed with Eakins because he was so interested in people. Even though the rowers' faces are in shadow, their expressions are powerful, as is the expression in the muscles of their arms as they row. When the Cleveland Museum of Art mounted a small didac-

tic show *Thomas Eakins: The Rowing Pictures* in February 1997, I had in the meantime become the mother of four children, an artist with a career, and the owner/director of an art gallery. I had begun a series of large paintings (some 12 feet wide), and I had an idea for a new one. It would be a large painting of the sun setting over the harbor on Lake Erie at Barcelona, New York. I had taken photographs, but otherwise had no inkling of how to make it happen. I grew up in a small town in West Virginia where there was a creek, and that was all the water there was!

That year, Jesse Rhinehart was teaching an art class at the museum looking closely at the rowing paintings. "Here is my opportunity," I thought. With pencils, rulers, and papers we novices approached the paintings. Jesse showed us Eakins's pencil sketches, perspective studies of the bridge, the boat, the water, the rowers, and the far shore where spectators were gathered. Even the waves—every little thing was part of the same system. I, who had nearly flunked plane geometry, tried to apply Eakins's linear, precise technique to my own feeble draw-

ings of the fountain and courtyard in the heart of the Cleveland museum. My drawings were discouraging, but I did learn that as an artist I had to find my own way. It doesn't matter if it's exactly right—it's just about making it convincing. It has to be convincing.

Eakins is absolutely convincing, even down to the hands gripping the oars, oars dipping in the water, the crowds on the shore. I abandoned his precise preparations in favor of a creative solution in keeping with my own capabilities and personality. At Zygot Press I made a small etching in which the water glowed with the fiery last light of the sunset. Bathing ducks made circular swirls in the water. From the evocative little etching, I proceeded to a 12-foot painting, *Last Light Harbor*. Glittering golden fragments were scattered on deep blue water, and all were watched over by black brooding boat docks. This glowing harbor panorama became the focal point of my retrospective at the Chautauqua Institution in the summer of 2007. I credit *The Biglin Brothers Turning the Stake* and Eakins's other rowing pictures for the inspiration.



Second Sundays

Introducing young children to museums can help shape their future



© JENNIE JONES PHOTOGRAPHY

What do families want from museums? As James Bell, former director of the Alliance of American Museums—the organization that oversees accreditation and supports museums—puts it: “People don’t expect the museum visit to be passive. They need more than three dry sentences of wall text.” When deciding how to use their precious leisure time, families look to museums for active and social learning experiences.

A new CMA program exemplifies that idea: Second Sunday Family Days, held the second Sunday of each month, connect families to the collection through participatory activities. Museum educators meet the challenge of engaging different types of learners by developing myriad programs. Children and parents alike create meaning through tactile exploration. Each month, Art Cart allows visitors to put on gloves and then touch and explore objects from the museum’s special education art collection. There is no better way to gain an appreciation for a knight’s jousting skills than to feel the weight of a real gauntlet. For many children, developing meaning begins by sparking their own creativity, so art-making is the cornerstone of each month’s program. Families can make medieval manuscript-style cards, become a mythical creature, or picture themselves as a portrait by Rembrandt. Narrative and imagination provide powerful connections to the museum’s collection, so each Second

Sunday also features Art Stories, a storytime program that connects beloved children’s literature to works in the collection.

More than 90 percent of museums offer family events, but what makes for a meaningful family experience? As research and evaluation of family programs continue to evolve, studies indicate that families respond strongly to activities that invite them to work together. With this in mind, our educators are developing larger collaborative experiences at Second Sundays, such as an interactive storytelling activity during July’s event. Families working together is also a hallmark of the Studio Play area within Gallery One, where families can create their own mobiles, make their own drawings, and design their own museum galleries.

The marketing firm Reach Advisors found in a 2008 study that children who visited a museum with their families between the ages of five and nine developed “a vivid memory of a seminal museum experience.” Museum researcher John Falk similarly found that children were more likely to become lifelong museum visitors if their families first brought them to a museum as youngsters. Through Second Sundays and Studio Play, the museum is cultivating a new generation of community-minded visitors who will share the wonderful world of art with their own families for decades to come. 🏠

Medical Mutual
is the presenting
sponsor for Second
Sundays.

Perseus' Last Duty

A myth of the modern world

I am looking for a bridge that leads from the visible to the invisible through reality.

—Max Beckmann

To many, Max Beckmann (1884–1950) is an enigma. A leading figure in the German Expressionist and New Objectivity movements, Beckmann is widely regarded as one of the most important artists of the 20th century. Yet he maintained a certain distance from organized groups, preferring to remain a fiercely independent voice, never veering into complete abstraction, always insisting on his own highly personal style and complex system of cryptic symbolism. By recently acquiring Beckmann's *Perseus' Last Duty* of 1949, a major allegorical composition, the Cleveland Museum of Art has added a powerful anchor to its German Expressionist collection and significantly enriched its presentation of 20th-century art.

The son of a grain merchant, Beckmann was born in Leipzig and began his formal art training at age 15. He moved to Berlin in 1906 and joined the city's Secessionist movement. While serving as a medical orderly during World War I, he suffered a traumatic mental breakdown and began painting in a far more radical

style of powerfully distorted forms and psychologically disturbing content. By the mid-1920s, Beckmann had emerged as one of Germany's foremost artists, a leader of the Expressionists, acclaimed for paintings filled with dark, indecipherable symbolism and profound feelings of distress and foreboding. In 1933 he became one of the principal targets of the Nazi campaign against "degenerate" art and was dismissed from his teaching position at the Städelschule for fine art in Frankfurt. More than 600 of his works were confiscated from museums, and many of them destroyed. In 1937 he fled to Amsterdam, where he remained throughout World War II, living in extreme poverty, isolation, and danger. After the war, he left Europe and spent his last years in the United States.

Beckmann painted *Perseus' Last Duty* in New York the year before his death. The powerful forms and shocking, enigmatic subject are typical of his finest works, which are often impossible to interpret in any straightforward, conventional manner. He mentioned the

Perseus' Last Duty 1949. Max Beckmann (German, 1884–1950). Oil on canvas; 89.4 x 142 cm. Sundry Art-Miscellaneous 2013.7





Perseus with the Head of Medusa

about 1545–54.
Benvenuto
Cellini (Italian,
1500–1571). Bronze;
H. 548.6 cm. Piazza
della Signoria, Flor-
ence. (Photo: Wiki-
commons)

painting four times in his diaries, without ever explaining the subject. He began working on the canvas around September 4, 1949, initially referring to it in his diary as *Hercules letzte Sendung* (*Hercules' Last Mission*). On October 4, he recorded making considerable progress, but now described the subject as *Perseus letzte Aufgabe* (*Perseus' Last Duty*). Beckmann's last reference to the painting appears in his diary entry for October 25, in which he vacillates between calling the composition Perseus or Hercules before concluding with the remark that the sound of thundering airplanes in the night still brings back memories of "lost nights" in Amsterdam during World War II.

The sword and costume worn by the painting's principal figure indicate that in the end Beckmann shifted the subject toward Perseus. Hercules and Perseus are both celebrated warrior-heroes in Greek mythology. While Hercules is usually portrayed wearing a lion's skin and holding a large club, Perseus wears a steel helmet and carries a sword. Perseus's most famous feat was entering the cave of the Gorgons and slaying Medusa, a female monster whose stare turned men to stone. By only looking at Medusa's reflection in a shield, Perseus managed to draw close enough to slice off her head.

Beckmann may have known earlier representations of Perseus slaying Medusa, a subject that appears in ancient Roman murals at Pompeii and in Renaissance sculptures. In stark contrast to these works, Beckmann's interpretation is considerably more violent. Rather than slaying a single figure, Perseus stands in a pool of blood surrounded by mass carnage. He swings an enormous sword that reaches beyond the picture frame and into our own space. Dead bodies float in the blood; others lie on the stairs in the upper left. The two figures behind the decapitated woman seem lined up for execution, while four half-naked, weeping women appear in the mirror in the upper right. The recurring circular forms, such as the shape of the mirror and the pool of blood, may allude to an unending cycle of cruelty and violence. A fierce animal with a blood-spattered face witnesses the executions, perhaps a reference to Cerberus, the three-headed dog in classical mythology that guards the entrance to the underworld and prevents the condemned from escaping. This hybrid beast also incorporates elements of the Sphinx, a demonic part-human, part-animal creature. When approached, the Sphinx asks a riddle, then kills and devours anyone who fails to answer correctly.

According to etymologists, the name Perseus derives from the Greek verb for "to waste, ravage, sack, or destroy." Although Beckmann's painting evokes references to classical mythology, this grisly scene clearly belongs



to the modern world and suggests a personal dream or nightmare. Having been traumatized as a medical orderly during World War I, and after barely surviving yet another world war, Beckmann was confronted in the postwar years with horrors of the Cold War and fears of nuclear annihilation. In his diaries, he called the atom bomb "evil," but noted, "at least we can protest against the apparent madness of the universe." He wrote the following in his entry for September 28, 1950: "MacArthur takes Seoul, next he approaches the border [with China], God help us, now the last world war is coming."

Beckmann's bitter social critique emerges in this horrifying image of Perseus, the great warrior, ironically presented wearing a dress and nylon stockings, transforming the Greek warrior into a debauched anti-hero, a counter-myth to standard histories that glamorize military victories, war, and conquest. While Beckmann's precise intentions are unknown, the painting suggests a commentary on the human propensity toward conflict, violence, and cruelty that erupted with unprecedented furor in the modern age. ■■■

Max Beckmann 1928. Hugo Erfurth (German, 1874–1948). Image courtesy of the Museum Folkwang. © 2013 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Summer in Provenance

The museum's restaurant offers a globally inspired and locally sourced menu

Summertime in Cleveland reminds us how lucky we are to have so many local farmers and artisans who help supply our ingredients each and every day. These ingredients teach us a lot about our community. When we buy food locally, we can learn how to care for it and how to prepare it to add depth of flavor to our recipes. By connecting with people we can learn about the growing process, which makes the food taste even better. Knowing the process gives us a greater appreciation for our food and for the hard work that goes into growing and harvesting it.

Much like the art in our museum, when we know the story and the provenance of our food, the dishes made from it become more special to both the chefs and the guests. I enjoy using local ingredients and often prepare world cuisine using these treasures.

Each month at Provenance, we offer guests an opportunity to experience the flavor and culture of a current exhibition at the museum. This summer, for example, brings an Indian menu celebrating the *Tantra in Buddhist Art* exhibition in the new focus gallery. A prized piece of equipment in the museum kitchens is our Indian Tandoor oven, a clay oven in which we cook traditional Indian naan, or "clay bread." This bread is baked on the oven's clay sides over an open fire. In addition, we skewer meats and fish and cook them at high heat over the open fire. These proteins are often marinated to create an even

deeper intensity of flavor. The museum's globally inspired and locally sourced menu also features local peas, butter, chicken, chilis, and cilantro.

I especially love Indian cuisine because I have a dear friend from Nagpur in the center of the country. I was lucky to travel with her and learn firsthand about the local food culture. Seeing her passion for Indian spices gave me a great understanding and respect for the technique of layering flavors in each and every dish we prepared. When making a curry, for example, we would sauté the spices, garlic, and ginger for a long time in ghee (clarified butter) to create the correct level of sweetness and to release the ingredients' best flavors. The aromas now emanating from the museum's kitchens make me think of time spent cooking together in my friend's kitchen in India.

I am excited to share a few of my favorite recipes. I hope the intense flavors of these special dishes will give you a sense of the passion I have for Indian culture. The prix fixe menus created by me and my culinary team offer a taste of the specialized menus that we can create for catered functions in any of our event spaces throughout the museum. For more information on creating a special menu for your special event, please call catering director Sherri Schultz at 216-707-6834. To join us for lunch or dinner at Provenance, call 216-707-2600. We look forward to serving you soon. 🍽️



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The Fine Arts Garden

The Olmsted Brothers designed the park ten years after the museum opened. Two designers discuss its evolution ever since.



Thomas Zarfoss is principal of Benkhe & Associates landscape architects. His firm designed the restoration of the Fine Arts Garden in 2000, the final portions of which are now being completed as the building project concludes. Jeffrey Strean, the museum's director of design and architecture, has helped shepherd the process throughout. This conversation took place in April 2013.

TZ To set the stage a little bit I thought I'd go back to the time when John D. Rockefeller and Jephtha Wade donated the land. The original thoughts about park planning were all sort of in the English tradition, very informal. Some of the first drawings I ever saw of the Rockefeller and Wade parks were certainly of that tradition. Then the idea of setting the Wade portion aside as a cultural Mecca is pretty great, when you look back on the history of it. Some of the things that happened since are really fascinating as well, how this all evolved with the Cleveland Museum of Art at the center of it. I tend to look at this thing as a whole: Wade Park, and not just the Fine Arts Garden or just the art museum. The Cleveland Garden Center [now the Botanical Garden] was here when the Olmsteds did their plan, then it moved over to Wade Oval and the Cleveland Museum of Natural History filled in an old riparian corridor. It's in that context that the Fine Arts Garden evolved, in the tradition of English park and garden design.

JS What's interesting is that I think most people looking at it would assume that this was all part of a master plan that was executed, when in fact it was much more of an evolving thing. There was a lot of pressure on the art museum to kind of tame Wade Park, which was not a pretty place. It had elements of what is now the Fine Arts Garden, but it was not great looking. In fact, the Garden Club's effort to raise money was in response to real disappointment in the community regarding the terrible shape of the land in front of the museum.

TZ This area was the suburbs, where people had their summer homes, quite literally. The original Olmsted plan was a reflection of the approach to design in a period when designers were seen as god-like. You wouldn't have seen any community meetings back then about what the park should look like. They laid it out and told people what it should look like, then went back to their office and designed things—a little bit different approach than one would take today if that were a blank slate and we were going to rethink it. A lot of this happened very incrementally. Like you said, it wasn't part of any grand plan, and it's kind of amazing that it turned out as well as it all has.

JS It was kind of a chicken-and-egg thing. As to the siting of the museum, they did put it in a good spot that allowed someone to come back at a later date and refine

Above and Above Right An Olmsted Brothers sketch for the stairs and balustrade at the Euclid Avenue end of the Fine Arts Garden, and an early site plan for Wade Park



the landscape that was there and turn it into a kind of a setpiece for the museum. It completed something that I think everyone expected would eventually be improved, but they just didn't have a plan at the time.

TZ And the Fine Arts Garden led to the museum's front door, although people used the back door.

JS Even back then everyone used the back door. Just like when people come to your house and you say go around back. You could park back there, people got dropped off there. That's where the turnstiles were.

TZ Whereas the front was always the formal ceremonial entrance.

JS The Olmsteds got that so right, the careful balance between the formal garden and the romantic natural landscape. They framed the Fine Arts Garden at either end of the lagoon with these formal elements, but in between was this kind of romantic notion of what a natural landscape would be—which is not a natural landscape! It's a really beautiful thing, and I think your firm managed to retain the feel of that. We were starting to get a lot of little flowerbeds and things that really didn't belong in an Olmsted garden, and I think we've kind of gotten it back to—not exactly plant-by-plant what was designed, but the spirit of it is absolutely there.

TZ There certainly have been some cultural changes, too, that required we relook at some things. One was security—health/safety/welfare issues—and there's no doubt that that's changed since 1927; and the other is the capacity to maintain a public structure like this. When I first came to Cleveland they were building the Hanna

Fountains on Mall B. As you know, they took those out a number of years ago, but when you look back, even then in 1960, the mall had an entire maintenance crew that included gardeners, electricians, and plumbers: amazing! And I'm sure that at the time the Fine Arts Garden was built in the '20s, there was a big crew stationed here.

JS Cleveland at that time had a good capacity to augment that crew. By the time I arrived in 1994 there was, I think, one city person. And now zero. And so the cities—not just here, but cities everywhere—just don't have the capacity to maintain these things the way they used to. If you think about it, when we started looking at this about 15 years ago, it was right at the same time other cities that had parks—some Olmsted, some not—were rethinking these parks for the same reasons. To improve safety and sightlines and the ability to maintain them, cities had reimaged and redesigned their parks and were having great success with it. I was really inspired by seeing the renewal of parks that had once fallen into disuse because they weren't safe and were overgrown and undermaintained. New York did some really fine work on the renovation of Central Park and the park behind the public library. These were great success stories that were happening just as we were redesigning the Fine Arts Garden.

TZ There's still work to be done here. There are still some infrastructure issues. Getting back to the planning side of it: the idea that there never was a master plan for this whole thing still amazes me, and there have been an awful lot of landscape architects who have had a hand in various pieces of it. But the Olmsted part of it hasn't





© STUART PEARL

changed that much, and I think we're fortunate that the work on Wade Oval, which had changed a lot, really meshes well with this other side.

JS What our expansion project forced us to do was to reconcile the Dan Kiley plan on the Breuer side [developed by landscape designer Kiley to complement the Breuer addition of 1971]—which is a very minimal, flat landscape: green lawn meets building—with the incredible romanticism and classicism on the 1916 side. Fortunately you guys were around to work on the west section where the two come together, and I think it's going to be a really nice thing to see each spring.

TZ I think the west side works very well with the Olmsted Brothers' plan. It's a very passive, pretty park-like area already, so that was fairly easy to do, to get that to flow naturally. The situation in the 1990s, which you already touched on, really brought to the fore these issues of security and maintainability. Everybody talks about sustainability these days, and my theory is if it's not maintainable, it's not sustainable. That was really one of the focuses.

JS When you talked about things remaining to be done, one of those—and Rockefeller Park is going through the same thing right now—is that some of these parks

were stripped of a lot of valuable monuments. We still are missing the heron fountains that used to be on either side of the lagoon, that were just beautiful. I'd love to be able to go back and recreate those things.

TZ And there was a fountain in the center of the lagoon.

JS There was, but that was before the Olmsted plan. When the Olmsted Brothers looked at it, they decided the lagoon should be natural and there shouldn't be anything in it.

TZ I don't know that I've seen those heron fountains.

JS Beautiful bronze fountains depicting rings of herons with frogs around the base. They were stolen and now there's nothing but a concrete block on each side with a pipe coming out of it. We developed a proposal based on photographs. It would be doable.

TZ One of the other things that's going to have an interesting impact on Wade Park is Case Western Reserve University's new western campus. If a footbridge gets built and there's a flow of traffic across the park, the better it is for everyone. It makes it safer, and it's certainly an area that more people will experience and enjoy. I expect there are a lot of Case students who never come over here.



JS When I arrived there was a kind of siege mentality around the garden. There was actually a reluctance to light it because they thought that would attract more people and lead to more crime. Now we're taking the opposite approach, but there are still some of those old signs with lists of prohibitions and we kind of chuckle at them. We really want people to use this park. Now that the sightlines are good and the lighting is good, it's really best to have as many people use it as possible.

TZ The more people who use it, the safer it is. I've often wondered why there isn't more public art in the Fine Arts Garden.

JS My own opinion is that the Olmsted Brothers did a great job working with the museum and the garden club in creating the pieces that were designed for this space—the fountain, the zodiac—and I'm kind of reluctant to add elements that weren't part of a design that works so well. I hate to mess with it.

TZ So we just ought to put back the missing pieces.

JS I look to restoring the missing pieces, maybe adding some sculpture to the west and further developing sculpture gardens to the north where I think sculptural elements were never really much considered. And then there's yet a third layer, of the residual sculptures like the *Kościuszko*, from the old Wade Park that were here when this project began and either got moved a few feet or didn't get moved at all. I kind of like the idea that those are the memory of the place before this all got started.

TZ We also talked about trying to make this more of an all-seasons garden—particularly in the spring. We did get some drifts of bulbs in, but I think more could be done. I think this could evolve into a really spectacular spring showcase.

JS It's pretty good now—those cherries we put in are really something.

TZ Part of the problem here is that the garden is all below the surrounding street. To really see it, you've got to get in it. It's hard to drive by and really appreciate what's going on. And unless you're real lucky, you've got to go somewhere else to park.

JS You're right—parking is probably the biggest obstacle to the use of it. Hopefully, with the student population here, I think there will be folks actually walking between classes across this space, and that provides an opportunity we didn't always have.

TZ To this point, the concept has been to keep that west slope pretty natural.

JS Case has been working on its west campus pedestrian bridge idea and coming up with the same response, which is to connect all the pathways. The idea is you could join the bridge at a couple of different moments—you don't have to get on it at the top of the hill. It makes the park more permeable, and the multiple entry points will really increase activity in this area and on the other side.

TZ Originally the bridge was to remain airborne all the way across. Now one of the options is putting it on a mound through part of the park. It's probably a better solution in a number of ways, but that mound would





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significantly change the appearance of the park. That's kind of important because the things that are going on here—in terms of how structures, how walls, how steps, and all that was done—are of the Schweinfurth period, and it would be nice if this all somehow recognized that [the reference being to Charles F. Schweinfurth, one of Cleveland's preeminent architects, who in the late 19th and early 20th centuries designed homes for some of the city's most prominent families, several buildings on the Case campus, and four landmark stone bridges that cross Martin Luther King Jr. Boulevard]. We're getting a little off subject here . . .

JS No, not really. It's interesting, it's like whether you believe that should be an intervention like the Viñoly interventions were in our plan, or whether it should be an extension of the historic fabric.

TZ If they don't try to pick up on the historic fabric, then I think it should be one of those designs that doesn't try to call a lot of attention to itself.

JS Right, and that's the direction they're taking. The first plan I saw was a real "look at me" sort of contemporary gesture. Now it seems to be something that's a little bit less about that and more about the rolling landscape to support it. I like the way they're going with it.

TZ I think a really important legacy is that what was vital about the original Olmsted plan remains. I think we've been reasonably successful at that. In terms of the whole idea of sustainability, we've tried to reduce the maintenance requirement to the point where it matches the facility's ability to do it—that seems to keep changing, but I think we're still there. But we've also laid out sort of a path because there are other things that still need to be done. I do think that people need to be reminded that these things need to be looked at again occasionally. It's already been 13 years since we did the master plan, and at some point down the road the museum ought to take another look. The lighting that was put in here, frankly I didn't think that would ever get done to the level that it got done—it's remarkable. That sort of changes some of the

things you can do in the future that you might not have been able to do otherwise. So I think there's a good base to work from, but as to the idea that this is finished—it's never finished. It will be interesting to see what this new area looks like when the new bridge goes in, and that may be a good time to take another look.

JS That's one thing about landscape design: it's always an evolution. You're always responding to changes.

TZ Somebody asked me the other day in an interview what my favorite plant is. I knew it was a trap, so I said "plastic." It's the only way you ever get a plant that does exactly what you expect and it stays that way! The other thing that's going on is University Circle's CircleWalk walking tour program, and part of the goal of that is to explain some of the area's cultural history. I don't think many people really appreciate how all this happened. We know, but we're a minority. That's one more thing that will bring more traffic and educate people a bit.

JS The whole rejuvenation of this part of University Circle, with MoCA and everything—

TZ It's the most vital part of town!

JS It's amazing how, in contrast to the situation when this place was in decline, how different the landscape is—metaphorically speaking.

TZ This park used to be viewed as sort of the edge, but now you've got the Cleveland Clinic and new Case campus to the west, and this becomes the center.

JS Absolutely, between the clinic and on the opposite side the university expansion, this is the center. And this does look like the center—even though until now it's always been on the edge!

TZ And that's the dramatic close to this interview. A gorgeous park that was once an edge is now the center of the most vital part of this whole metropolitan region. 🏡



CLEVELAND INTERNATIONAL PIANO COMPETITION

**TICKETS**

Opening Ceremony \$50

First and Second Round Performances \$20, \$15; CMA members \$17, \$12.75

Semifinal Round Performances \$25, \$20; CMA members \$21.25, \$17

Competition Conversations \$10

Film \$5

Under 18 Free

One free ticket with each regular-priced adult paid admission, when both tickets are purchased at the same time at the box office on the day of the performance.

\$10 Students

At the box office on the day of the performance. Limit one ticket per student for each performance. Valid student ID required.

For ten days in July and August the museum opens its doors to the Cleveland International Piano Competition & Festival, one of the world's most prestigious music competitions. It is an experience that few who attend are likely to forget.

Thirty-two gifted pianists from around the world have been invited to compete through a series of performances in Gartner Auditorium—and later in Severance Hall—to determine the best of the best. For the audiences, it is an unmatched opportunity to enjoy a variety of styles and techniques, all while cheering for favorite contestants and meeting new friends from around the world.

For the pianists, it is a once-in-a-lifetime opportunity to launch a career, for he or she will have performed with the Cleveland Orchestra and received a prize of \$50,000, a New York recital debut, a recording contract, and three years of concert engagements. The stakes are high, and the concentration, focus, and determination of these gifted young artists inspire awe.

For the museum, after years of successfully presenting top-tier performers from around the world through the

performing arts program, hosting the CIPC was a natural fit. "It's important to me that the museum is a container for as many of the arts as possible," says museum director David Franklin. "Music gives us a new way to examine paintings, sculpture, and other forms of visual arts. It is visceral and happening in real time."

The museum also will host the CIPC Festival, a series of events designed to entertain, engage, and expand the knowledge of anyone who wants to learn more about classical music or how music competitions shape the careers of young performers.

The festival begins with a grand opening ceremony on July 30. Alexander Schimpf, first prize winner of the 2011 competition, will return to perform with CityMusic Cleveland in Gartner Auditorium. Afterward everyone will adjourn to the Ames Family Atrium for a festive reception and music by the Marshall Griffith Trio.

"It was important to us to begin this year's event with something festive and entertaining," notes CIPC executive director Pierre van der Westhuizen. "We're in an extraordinary new venue that offers amazing

advantages for our pianists and for our audiences and we're going to celebrate every single moment of it."

Throughout the competition and festival the museum will be transformed into a yet more vibrant place, alive with the energy of these pianists. Between performances, visitors are invited to stroll through the galleries, dine in the Provenance restaurant or café, and shop in the Museum Store.

Museum members receive 15% off each ticket for performances at the Cleveland Museum of Art, valid July 31–August 7. Members also receive a discount of \$5 per ticket for performances at Severance Hall, valid August 9, 10, and 11. Use discount code 14977. Details and schedule at clevelandpiano.org.

—Della Homenik
Director of Communications and Artist Management, Cleveland International Piano Competition

CMA Hosts Piano Competition Solo Rounds

CIPC head Pierre van der Westhuizen stands with museum director David Franklin.

CHALK FESTIVAL

Don't miss the 24th annual Chalk Festival on Saturday, September 21, 11:00–5:00, and Sunday, September 22, noon–5:00. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to preregister. For more information call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Chalk Making and Street Painting

Sunday, September 15, 2:00–4:30; repeats Wednesday, September 18, 6:00–8:30. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.


MEDICAL MUTUAL
The Chalk Festival is
sponsored by Medical
Mutual.



MIX OUTDOORS

Is there a more beautiful place to spend a summer evening than the museum's south steps? MIX is headed outdoors in July and August for two extra-special first Friday events. Grab your shades and join us in the sunshine for art, music, cocktails; something different every month.

MIX: Americana Friday, July 5, 5:00–9:00. Don stars and stripes, red, white, and blue for an artful, all-American celebration of independence.

MIX: Caliente Friday, August 2, 5:00–9:00. Join us for a fiesta of live music and dancing, and discover Latin American art in the museum's collection.

CMA OHIO CITY STAGES

To celebrate the summer and the museum's expanding plans for community engagement, the museum presents a weekly block party during the month of July in front of the Transformer Station. Every Wednesday evening at 7:30 features an incredible band from a different part of the world, all in free outdoor concerts. Films sponsored by Bellwether follow each concert.

Schedule

July 3 *Amadou & Mariam* (Mali)

July 10 *Fanfare Ciocarlia* (Romania)

July 17 *Aurelio Martinez* (Honduras)

July 24 *Aziz Sahmaoui & University of Gnawa* (Morocco)

July 31 *Novalima* (Peru)



Fanfare Ciocarlia Romanian brass band



Bert Stern Original Mad Man

New and recent films from around the world, shown in the lecture hall unless noted. Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

DOUBLE FEATURE!

Herman's House Wednesday, July 3, 5:30. Directed by Angad Bhalla.

Bert Stern: Original Mad Man 7:00. Directed by Shannah Laumeister. Two new documentaries for the price of one! (Both Cleveland premieres.) The first charts the relationship between Louisiana inmate Herman Wallace, who has spent almost 40 years in solitary confinement, and artist Jackie Sumell, who asks him to envision a dream house that is the antithesis of his six-foot by nine-foot cell. (USA, 2012, 80 min.) The second is a candid, intimate portrait of the influential New York photographer who worked with Stanley Kubrick, co-directed the 1959 film *Jazz on a Summer's Day*, and shot famous photos of Marilyn Monroe and other icons. (USA, 2011, 89 min.)



Mekong Hotel River spirits

Paradise: Love Friday, July 5, 6:45. Sunday, July 7, 1:30. Directed by Ulrich Seidl. In this unsparing post-colonialist fable, a 50-year-old Austrian matron journeys to Kenya for love—but finds only sex, exploitation, and disappointment. “The greatest film ever made about the weird socioeconomics of tourism” –*Village Voice*. No one under 18 admitted! (Austria/Germany, 2012, subtitles, 120 min.)

Ain't It for My Health: A Film About Levon Helm Wednesday, July 10, 7:00. Directed by Jacob Hatley. The rock drummer, singer, and actor who was one of the founding members of The Band battles throat cancer, works on an unfinished Hank Williams tune, and sings, plays, and records. He died in 2012. “One of the most fully rounded, unsentimental portraits of an artist you'll ever see on film” –*Village Voice*. (USA, 2010, 101 min.)

FILMMAKER IN PERSON!

Band of Sisters Friday, July 12, 6:30. Saturday, July 13, 1:30. Gartner Auditorium. Directed by Mary Fishman. With Chris Schenk, CSJ. This new documentary profiles some of the many Catholic nuns who have worked tirelessly for social justice and gender equality during the 50 years since Vatican II. The director answers audience questions after each screening. Cleveland premiere. (USA, 2012, 88 min.)

Hava Nagila (The Movie) Sunday, July 14, 1:30. Wednesday, July 17, 7:00. Gartner Auditorium. Directed by Roberta Grossman. With Harry Belafonte, Glen Campbell, Leonard Nimoy, et al. This new documentary traces the remarkable, colorful history of the ubiquitous Jewish party song—from the shtetls of Eastern Europe to Israel, the Catskills, New York City, and Hollywood. “Infectiously high-spirited” –NPR. (USA, 2012, 75 min.)

FILMMAKER IN PERSON!

Deceptive Practice: The Mysteries and Mentors of Ricky Jay Friday, July 19, 6:45. Sunday, July 21, 1:30. Gartner Auditorium. Directed by Molly Bernstein. The life and legerdemain of master magician Ricky Jay are explored in this new documentary that lifts the curtain on the man but not on his

tricks. The director answers questions after each screening. “Here's a movie with magic” –*Village Voice*. Cleveland premiere. (USA, 2011, 84 min.)

The We and the I Wednesday, July 24, 7:00. Directed by Michel Gondry. The new film from the director of *Eternal Sunshine of the Spotless Mind* follows a bunch of black, Latino, Asian, and mixed-race high school students from the South Bronx as they take a public bus home on the last day of school.



Paradise: Love Tourist trap

“Critics' Pick . . . A valentine to New York” –*NY Times*. Cleveland premiere. (USA, 2012, 103 min.)

From Up on Poppy Hill Friday, July 26, 7:00. Sunday, July 28, 1:30. Directed by Goro Miyazaki. In this gentle and nostalgic new Studio Ghibli animated feature co-written by the great Hayao Miyazaki, high school students in 1963 Yokohama rally to try to save a dilapidated mansion set for demolition before the 1964 Tokyo Summer Olympics. “Shows a different side of the Japanese animation house, one that finds equal wonder in comparatively mundane affairs” –*Time Out New York*. (Japan, 2011, subtitles, 91 min.)

SPECIAL FREE SCREENING!

Three Videos by Carrie Mae Weems Wednesday, July 31, 6:00. Three videos by photographer Carrie Mae Weems complement the retrospective exhibition on view through September 29. These poetic, nonlinear films reiterate Weems's themes of relationships and identity, and show the influence of filmmakers Maya Deren, Federico Fellini, and Chris Marker. CMA curator of photography Barbara Tannenbaum introduces the program, which includes *Afro-Chic* (2009), *Italian Dreams* (2006), and *Coming Up for Air* (2003–4). (USA, total 68 min.)

Mekong Hotel Wednesday, July 31, 7:45. Directed by Apichatpong Weerasethakul. The new film from the director of Cannes Palme d'Or winner *Uncle Boonmee Who Can Recall His Past Lives* is a self-reflexive reverie set in a hotel on the Mekong River, where the director rehearses a movie about a vampire-like mother and her daughter. Cleveland premiere. (Thailand, 2012, subtitles, 61 min.)

The Painting Friday, August 9, 7:00. Sunday, August 11, 1:30. Directed by Jean-François Laguionie. In this award-winning animated fable shown at this year's Cleveland Int'l Film Festival, characters on an unfinished canvas come to life, leave the painting, and explore the artist's studio. In English; contains some animated nudity. "A color riot suitable for all ages" –*Variety*. (France/Belgium, 2011, 78 min.)

Andre Gregory: Before and After Dinner Friday, August 16, 7:00. Sunday, August 18, 1:30. Directed by Cindy Kleine. With Julianne Moore, Wallace Shawn, et al. Longtime theater director, actor, artist, and raconteur Andre Gregory (of *My Dinner with Andre*) is captured by his filmmaker wife and frequent collaborator. "Thoroughly delightful" –*Variety*. Cleveland premiere. (USA, 2013, 108 min.)

An Oversimplification of Her Beauty Friday, August 23, 7:00. Sunday, August 25, 1:30. Directed by Terence Nance. An African American filmmaker dissects his desire for a woman who has dissed him. "A visually dazzling ode to romantic angst among Afro-bohos . . . Blends animation, freeze-frame stop-and-go effects, mockumentary, and inspired manipulation of light and color into an ocular feast" –*Village Voice*. (USA, 2012, 93 min.)

Museum Hours Friday, August 30, 7:00. Sunday, September 1, 1:30. Directed by Jem Cohen. A guard at Vienna's Kunsthistorisches Museum befriends an eccentric Canadian visitor in this new movie that critic Jonathan Curiel calls "the best drama ever made about museums and the connection between visual art and everyday life." Cleveland premiere. (Austria/USA, 2012, 107 min.)



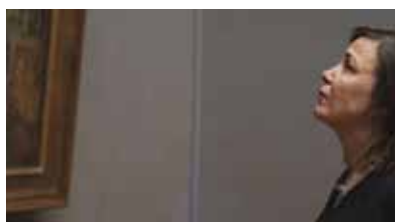
Deceptive Practice Filmmaker magically appears in person



Reality TV skewered

Five major Italian features, including four classics not screened theatrically in Cleveland in at least three decades, if ever. All have subtitles. Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

Reality Friday, August 2, 6:45. Sunday, August 4, 1:30. Directed by Matteo Garrone. The Felliniesque new film from the director of *Gomorrah* tells of a charismatic Neapolitan fishmonger who risks everything for a shot as a contestant on the Italian version of *Big Brother*. "A funny, dark, increasingly razor-sharp inquiry into the metaphysics of modern fame" –*Boston Globe*. Cleveland premiere. (2012, 116 min.)



Museum Hours Art, life, etc.

The Children Are Watching Us Wednesday, August 7, 7:00. Directed by Vittorio De Sica. De Sica's first collaboration with screenwriter Cesare Zavattini (the two subsequently worked on *The Bicycle Thief* among other films) tells of an innocent young boy whose life is disrupted when his mother leaves his father for a new lover. (1944, 84 min.)

White Nights Wednesday, August 14, 7:00. Directed by Luchino Visconti. With Maria Schell, Marcello Mastroianni, and Jean Marais. A young man who's new in town falls in love with a despairing young woman waiting in vain for another man. From a Dostoevsky story; music by Nino Rota. (1957, 101 min.)

Salvatore Giuliano Wednesday, August 21, 6:45. Directed by Francesco Rosi. The deeds and legacy of a mythic Sicilian separatist and bandit who was gunned down in 1950 at age 28 are vividly recreated in a work Martin Scorsese calls one of the 12 best movies of all time. (1962, 125 min.)

The Grim Reaper Wednesday, August 28, 7:00. Directed by Bernardo Bertolucci. In the little-known first feature by the director of *Last Tango in Paris* and *The Last Emperor*, individuals in a park where a prostitute was murdered are questioned by police. Their recollections are rendered in flashbacks. Co-written by Pier Paolo Pasolini. (1962, 88 min.)

FREE OUTDOOR FILM SCREENING

The Last Days of Pompeii Wednesday, June 26, 9:00 on Wade Oval. Directed by Mario Bonnard. With Steve Reeves. Spaghetti Western maestro Sergio Leone co-directed this "sword and sandal" epic about a Roman centurion from Pompeii seeking to avenge his father while Mt. Vesuvius rumbles . . . In English. (Italy/Spain, 1959, 103 min.) Part of Wade Oval Wednesdays; bring a blanket or chair.

PERFORMING ARTS SERIES 2013-14

This year the Cleveland Museum of Art's performing arts series is host to some of the world's greatest living masters of the violin—Gil Shaham, Midori, Roby Lakatos, Riccardo Minasi, to name but a few. Our *Masters of Violin* concert series takes a curatorial look at this magical instrument from both historical and stylistic points of view. It showcases master instrumentalists not only in Western classical music—including Baroque and earlier medieval predecessors of violin—but other styles such as Celtic, Gypsy, American bluegrass, and classical music of India and Persia. Flamenco Festival returns to Cleveland exploring three aspects of the art of flamenco—*baile*, *cante*, and guitar—through the remarkable contributions of three of its most revered figures in Spain today. In celebration of the opening of our Indian galleries (January 2014) we showcase dance and music of the subcontinent of India. Connecting with spiritual images of mother and child in the museum's collection, three special performances comprise music from



various eras inspired by the theme of mother and child.

Full series details to be announced soon, so watch your mailbox for season announcements and brochures. Remember, subscribers receive savings and priority by having the first opportunity to secure the best seats, but concerts are expected to sell out, so be sure to send in your order early!

New subscriptions on sale to members starting July 8 and to the general public July 22. Single tickets on sale to members August 19 and to the general public September 3. Visit Cleveland-Art.org/performingarts for the most up-to-date info.

Sign up to receive the 2013-14 series brochure: e-mail performingarts@clevelandart.org with the subject "mailing list" or call 216-707-2282.



Performing arts series
sponsored by Glidden



Clockwise from Top Indian performance, violin masters (including, pictured, Gil Shaham and the duo of Donnell Leahy and Natalie MacMaster), and a flamenco festival highlight next season.



IN THE GALLERIES

Guided Tours Daily, 1:30; additional tours Saturday and Sunday, 2:30. Join our CMA-trained volunteer docents as they lead visitors through our permanent collections and free exhibitions. Tours and topics vary by presenter. Tours depart from the information desk in the atrium. Free.

Art in the Afternoon Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

Art Bites Take your lunch break at the Cleveland Museum of Art! Revitalize and refresh with art from the collection in 30 minutes or less. It's art with a twist—unique topics inspired by your favorite hobbies, books, television shows, and more. Meet in the atrium.

July 11, 12:30 *Meet the Galleries* Say hello to old and new friends! Get introduced to the newly reinstalled Japanese and Korean galleries.

August 22, 12:30 *Don's Picks for a Swingin' Office* Devoted to *Mad Men*? Explore the brave new world of Abstract Expressionism and consider the influence of senior ad agency partner Bertram Cooper on Don Draper's aesthetic development.

Discovering Tantra July 12, 7:00, focus gallery. What's the scoop on *Focus: Tantra in Buddhist Art*? Get an inside look at Tantra, Buddhism, and the development of the exhibition with Katie Kilroy Blaser, curatorial assistant for Asian art. Meet in the focus gallery.

Pictures and Stories Friday, July 19, 7:00, Smith Exhibition Gallery and photography gallery. Drawn from history and folklore, from places and people, powerful narratives weave throughout the work of Carrie Mae Weems. Join the Cleveland Association of Black Storytellers as they tell their own stories in response within the galleries of the exhibition *Carrie Mae Weems: Three Decades of Photography and Video*.

LECTURES

Select lectures are ticketed. Register online or by calling the ticket center at 216-421-7350.

The Prints of Ellsworth Kelly Friday, August 16, 7:00, recital hall. Richard H. Axsom, curator at the Madison Museum of Contemporary Art, offers an overview of Ellsworth Kelly's prints and an assessment of their achievement. He suggests the pivotal role they play in the context of Kelly's art as a whole and how, in regard to *Less Is More: Minimal Prints*, they fit into the minimalist tendencies of the 1960s. Special attention is given to the Rivers project (2002–2005), a lithographic series of three monumental prints and eight state editions. Axsom has written that in its "conception, manufacture, and expressive richness, the Rivers marks an epic achievement in the history of the modern print." Free.

Carrie Mae Weems Sunday, August 25, 4:00, Gartner Auditorium. Internationally noted artist Carrie Mae Weems, one of two artists to speak at the museum on the occasion of its east wing opening in 2009, returns to the Cleveland Museum of Art with a new talk in which she reflects back on her career and presents recent bodies of work. Over the past 30 years, Weems has explored issues of race, gender, and class in thought-provoking photographic and video works, with an overarching commitment to better understand the present by closely examining history and identity. The museum is pleased to welcome her back to Cleveland in conjunction with the retrospective *Carrie Mae Weems: Three Decades of Photography and Video*, on view June 30–September 29. \$15, CMA members \$10.



Missing Link (Happiness) from *The Louisiana Project*, 2003. Carrie Mae Weems (American, born 1953). Pigment ink print; 36 x 24 in. Courtesy of the artist and Jack Shainman Gallery, New York. © Carrie Mae Weems

JOIN IN

Art Cart A hands-on experience guided by the Art to Go team where patrons of all ages may touch genuine works of art.

Docent's Choice Sunday, July 14, 1:00–3:00. The education art collection illustrates the best stories! Docents share their favorites.

Japan Sunday, August 11, 1:00–3:00. Sample Japanese taste, from simple tea bowls to ornate lacquer boxes. Included is a carp banner flown during Boys' Day festivals.

Check calendar for additional dates and times. May be organized for groups for a fee. Contact Karen Levinsky at 216-707-2467.

Art Cart docents needed! We are in need of new volunteer docents to staff Art Carts in the galleries on select evenings, weekend afternoons, and other occasions. Art Cart docents are expected to volunteer at least one Friday evening and one Sunday after-

noon each month. Applicants should be outgoing, enthusiastic, dependable, have an interest in the museum, and be willing to learn and share with the public curiosity about and insight into the museum's collection and exhibitions. Monthly training sessions are 1:00 to 3:00 on Friday afternoons, beginning in September. Interested? Contact the program coordinator at ArtCartDocent@clevelandart.org.

Community Photo Project In conjunction with *Carrie Mae Weems: Three Decades of Photography and Video* (June 30–September 29), the museum invites you to participate in a community photo project that will become a living display at the museum. Take a photograph that you feel completes this sentence: "My community is . . ." Submit your photo, your completed sentence ("My community is . . ."), first and last name, age, and medium (cell phone camera, Instagram, digital camera, etc.) via e-mail to [\[nityis@clevelandart.org\]\(mailto:nityis@clevelandart.org\). Rolling submissions for electronic display will be accepted through Sunday, September 29. All photographs must be submitted electronically. No nudity, profanity, offensive or insulting material, watermarks, or photos created for solicitation purposes will be accepted.](mailto:mycommu-</p></div><div data-bbox=)

Make & Take: Craft Happy Hour Every second Wednesday of the month from 5:30–8:00, join others in the atrium to participate in simple craft projects. Learn new techniques. Meet others. Cash bar available. \$5, CMA members \$3.

September 11 *Making Felt Silhouettes*

October 9 *Simple Book-making*

November 13 *Embroidering Cards*



STROLLER TOURS

Babies welcome! In fact, you need a baby in tow if you want to join this group. Join us the third Wednesday of each month for a casual and lively discussion led by a museum educator in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours are limited to 10 pairs; free, but pre-registration is encouraged. Register through the ticket center: 216-421-7350. Tours depart from the information desk in the atrium.

Old and New Wednesday, July 17, 10:30–11:30

What's My Line? Wednesday, August 21, 10:30–11:30

Mythical Creatures Wednesday, September 18, 10:30–11:30

ART STORIES

Join us in Studio Play for Art Stories, a weekly storytime program that combines children's books, artworks from the CMA collection, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up to participate in together, Art Stories is led by museum educators. Free; pre-registration required for each session. Space is limited. Register in person or by calling the ticket center, 216-421-7350.

Celebrations Thursday, July 11, 10:30–11:00

Dance, Dance, Dance Thursday, July 18, 10:30–11:00

Faraway Places Thursday, July 25, 10:30–11:00

Family Thursday, August 1, 10:30–11:00

Creepy Crawly Critters Thursday, August 8, 10:30–11:00

Feelings Thursday, August 15, 10:30–11:00

A Day at the Beach Thursday, August 22, 10:30–11:00

Under the Big Top! Thursday, August 29, 10:30–11:00



ROBERT MULLER

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art-making to one of our special exhibitions. Visits to special exhibitions inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together.

Art Together Friday Workshops

Fridays, August 2-23, 10:00-11:30. Take advantage of those days before school starts with these workshops just right for the whole family—all ages welcome. Each adult/child pair \$24, CMA members \$20; each additional person \$5. Registration begins in July.

August 2 *Color, Color, Color*

August 9 *Sculpture*

August 16 *The Great Outdoors*

August 23 *Animals in Art*

Linocut Block Printmaking inspired by Ai Weiwei's Circle of Animals/Zodiac Heads

Sunday, September 22, 1:00-3:30. Ai Weiwei's large sculptures will inspire us to find our personal zodiac animal and bring it to life in a relief print. We'll use simple cutting techniques to create our blocks and print them in multiple colors. Best for age 7 and up. Members registration begins August 1, general registration begins August 15. Each adult/child pair \$36, CMA members \$30; each additional person \$5.

SECOND SUNDAYS

Bring your family to the Cleveland Museum of Art on the second Sunday of every month from 11:00-4:00 for a variety of family-friendly activities including art-making, storytelling, scavenger hunts, and movement-based gallery talks—no two Sundays are the same! Second Sundays features a unique theme each month in conjunction with the museum's collection, exhibitions, and events.

Stories in the Summertime Sunday, July 14, 11:00-4:00. Explore stories depicted in the museum's newly reopened Japanese galleries, and have fun with hands-on art activities, Art Stories, Art Cart, and more!

Carnival of Kites Sunday, August 11, 11:00-4:00. We're celebrating summer breezes with a carnival of kites! Create your own kite, fly through the galleries on a scavenger hunt, experience our *Japan* Art Cart, or sit in on Art Stories. The sky is the limit!

HOMESCHOOL STUDIOS

Beginning in October, on the third Thursday of each month, special studio classes are offered for homeschool families and organizations from 10:30-12:00. Programs include gallery visits and hands-on studio classes. Students grouped by age according to enrollment. \$8 per student with one accompanying adult free; \$6 for each additional adult. This program is intended for children over age 5. Registration begins on September 1 for members; general registration begins on September 15. Register through the ticket center: 216-421-7350.

Fall Scenery Thursday, October 17, 10:30-12:00

A Feast for the Eyes Thursday, November 21, 10:30-12:00

COMMUNITY ARTS

Community Arts Around Town Enjoy Community Arts artists and performers throughout the summer at area events. For details and updated information see ClevelandArt.org.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Bill Poynter at 216-707-2487 or commartsinfo@clevelandart.org.

MY VERY FIRST ART CLASS

4 Fridays, September 6-27, 10:00-10:45 (ages 1½-2½)

4 Fridays, September 6-27, 11:15-12:00 (ages 2½-4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. September topics: *Shape, You and Me, Outside, and Animals*. One adult/child pair \$65, CMA family members \$55. Limit 9 adult/child pairs. Additional child \$24. Member registration begins August 1; general registration August 15.

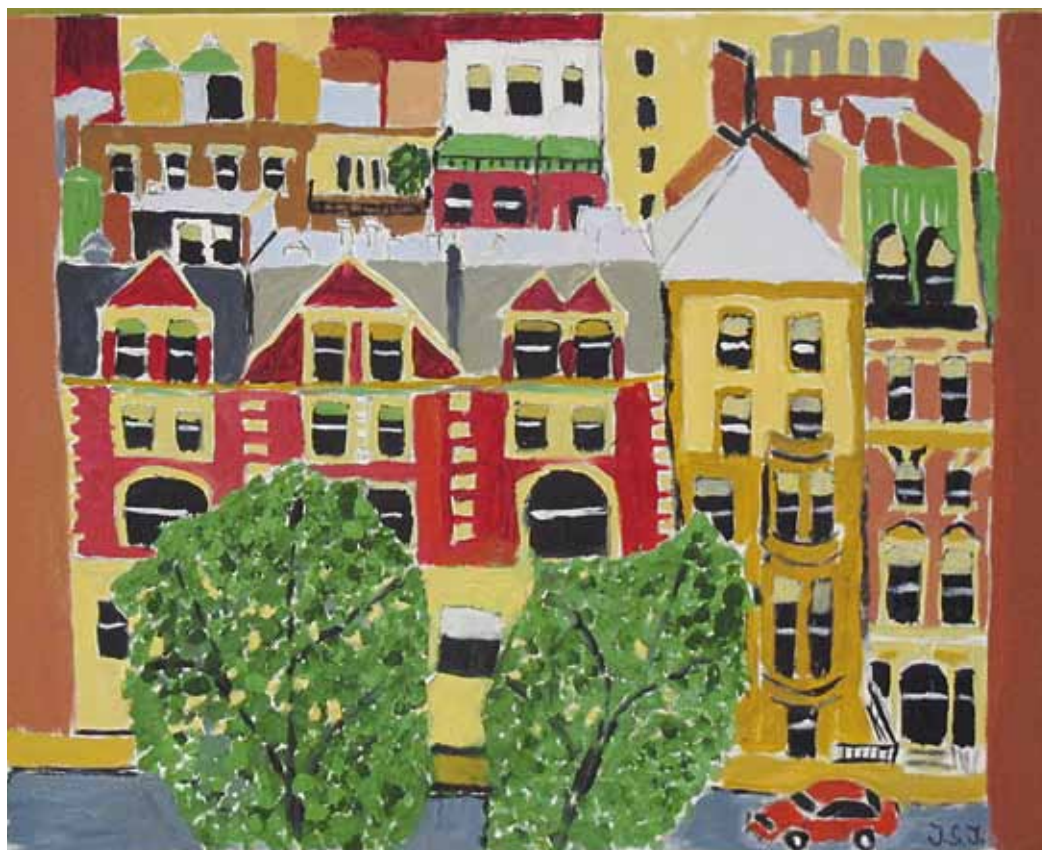
SAVE THE DATES!

4 Fridays, October 4-25, 10:00-10:45 (ages 1½-2½)

4 Fridays, October 4-25, 11:15-12:00 (ages 2½-4½)

Registration for October classes begins September 1 for members; general registration begins September 15.

ART CLASSES FOR CHILDREN AND TEENS



TWO SESSIONS FOR EVEN MORE SUMMER FUN!

4 Saturdays, July 6–27, 10:00–11:30 (mornings) or 1:00–2:30 (afternoons)

8 weekdays, Tuesdays and Thursdays, July 2–30 (no class July 4), 10:00–11:30 (mornings) or 1:00–2:30 (afternoons)

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week, and then experiments with different techniques based on masterpieces they've discovered. Students learn by looking, discussing, and creating.

Most classes are available mornings and afternoons, except for Parent and Child, Claymation, and Teen Drawing. Most classes are available on both Saturdays and weekdays except for Claymation, Teen Drawing, and Printmaking. If you have young family members visiting this July, you can always send us an e-mail to see if they can drop in for a class.

Art for Parent and Child (age 3 only)

Weekday and Saturday mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Color (ages 4–5) Exploration and discovery are encouraged as younger students learn about color in CMA artworks and make their own colorful renditions.

Summer Breeze (ages 5–6) Paint, draw, and construct with the energy of summer in kinetic forms—from kites and waving flags to things on the wing.

Inside Out (ages 6–8) Explore what is on the inside as well as the outside—from interiors to landscapes, from what's inside a mechanical device and how our skeletons are constructed to what we wear outside to protect ourselves.

Made in America (ages 8–10) Explore the art of Native Americans, settlers and explorers, turn-of-the-century decorative arts, and modern-day artists. What will you make?

Nature Study (ages 10–12) Young artists study and recreate both the beautiful and the unusual in nature using paint, colored pencil, and other media.

Printmaking for Teens (ages 12–17) Weekday afternoons ONLY. Create one-of-a-kind monotypes, multiple linoleum-cut prints, and even silk-screened images. Study various types of prints in our collection, and learn how to print with and without a press.

Teen Drawing Workshop (ages 13–17) Saturday afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as exercises in the classroom.

Animation and Claymation: Bringing Art to Life! (ages 11 and up) Weekday mornings ONLY. Experiment with scratch film animation, etching, and coloring directly onto film with X-acto knives and markers during the first few days. We'll post the finished products on YouTube. Spend the remaining days designing sets, and learn how to create characters from armatures and polymer clay. Then use our editing equipment to produce stop-action animation shorts. Instructor: Dave Shaw. Limit 10.

FEES AND REGISTRATION

8 weekdays, Tuesdays and Thursdays: most classes \$112, CMA family members \$96. Art for Parent and Child \$128/\$112. Claymation \$160/\$120.

4 Saturdays: most classes \$56, CMA family members \$48. Art for Parent and Child \$64/\$56.

Some space may still be available for summer classes. Contact the ticket center. \$10 late fee per order beginning one week before class starts.

SAVE THE DATES FOR FALL!

6 Saturdays, October 19–November 23, 10:00–11:30 or 1:00–2:30

ADULT STUDIOS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2487. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention.

CAS* All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.

Registration in person or call the box office at 216-421-7350. For more information e-mail dhanslik@clevelandart.org or call 216-707-2488. Supply lists available at the ticket center.

Intermediate Painting 8 Tuesdays, September 10–October 29, 10:00–12:30. Supply list at ticket center. Build on your skills and advance to the next level with your compositions and color mixing. Exercises, discussions, and critiques provided along with individual attention in this relaxed studio class. \$195, CMA members \$150.

Introduction to Drawing 8 Tuesdays, September 10–October 29, 12:30–2:30. Bring your own or CMA provides basic supplies. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. \$195, CMA members \$150.

Watercolor 8 Wednesdays, September 11–October 30, 9:30–12:00. Class held at CAS*. Paper provided. Materials list discussed at first class for new students. All levels welcome. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Printmaking 4 Wednesdays, September 11–October 2, 1:00–3:30. Beginning and intermediate students use the CMA prints and drawings collections as inspiration for linoleum and mono-prints. Instructor: Cliff Novak. \$100, CMA members \$80 (includes supply fee).

Watercolor in the Evening 8 Wednesdays, September 11–October 30, 6:00–8:30. Class held at CAS*. Paper provided. Materials list discussed at first class for new students. All levels welcome. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Beginning Watercolor 8 Thursdays, September 12–October 31, 9:30–12:00. Class held at CAS*. Paper provided. Materials list discussed at first class for new students. All levels welcome. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Drawing in the Galleries 8 Wednesdays, September 25–November 13, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$202, CMA members \$155. All supplies provided.

Composition in Oil 8 Fridays, September 27–November 15, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Bring your own supplies or buy for \$80. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$213, CMA members \$165 (includes model fee).

All-Day Workshop: Shibori Saturday, September 21, 10:00–4:00 (lunch on your own). Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. A variety of effects are possible by

folding, binding, clamping, stitching, and pole dyeing the fabric; overdyeing produces layering of color. Students will use low-water immersion and direct painting of fiber-reactive dye on cotton. We will make a T-shirt and cotton scarf. Instructor: fiber artist JoAnn Giordano. \$90, CMA members \$75. Fee includes dye, auxiliary chemicals, and fabric. Supply list at ticket center.

All-Day Workshop: Ikebana Saturday, September 28, 10:00–4:00 (lunch on your own). Create modern abstract floral designs by using traditional Japanese principles of flower arranging. This art draws emphasis toward shape, line, and form. Instructor: Isa Ranganathan. \$85, CMA members \$70. Supply list at the ticket center. Students share the cost of flowers.

Gestural Drawing in the Atrium and Galleries 3 Sundays, October 20–November 3, 12:30–3:00. Experience the brilliant light of the Ames Family Atrium while drawing a live model! Other afternoons will be spent in the galleries. Practice, expression, and technique will be equally encouraged. Quick poses in charcoal and conté will be followed by longer drawings in various dry media: charcoal, graphite pencil, and colored conté pencils. Instructor: Susan Gray Bé. \$95, CMA members \$85. Includes model fee for one session. All supplies provided.



INGALLS LIBRARY

Art & Fiction Book Club *Stealing the Mystic Lamb: The True Story of the World's Most Coveted Masterpiece* by Noah Charney. 3 Wednesdays, July 10, 17 & 24, 1:30–2:45. The *New York Times* described the book as “a vivid, marvelously readable look at the world of stolen art.” Jan van Eyck’s Ghent Al-



tarpiece, a 12-panel oil painting completed in 1432, is history’s most stolen artwork. It has been looted, burned, forged, smuggled, pawned, and stolen. Noah Charney weaves a riveting chronicle of greed and deception that includes characters such as Napoleon, Göring, and Hitler. \$50, CMA members \$40.

The museum store stocks each Art & Fiction Book Club title. CMA members receive a 15% discount on all purchases.

Upcoming Art & Fiction Book Club titles:

September: *The Art Forger* by B. A. Shapiro

Ongoing Book Sale: The Ingalls Library book sale will take a vacation during the months of July and August.

Library Program Tickets available through the ticket center. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

FOR TEACHERS

Art to Go See and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education art collection. Hands-on interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Presentations are 40–60 minutes long and scheduled Monday through Thursday, 9:30–2:30. Evening presentations are available on Wednesdays. Preschool presentations are available on Fridays. Suitcase topics, fees, and additional information are at ClevelandArt.org. Contact Karen Levinsky for more information at 216-707-2467.

NEW! Gallery Explorations Designed specifically for preschool and kindergarten classes, Gallery Explorations provide an hour-long experience different from any other offered at CMA. Museum educators introduce your class to artworks in the CMA collection through gallery games, picture books, and questioning strategies designed to connect to various areas of your

preschool and kindergarten curriculum, as well as build your students’ visual and verbal literacy. \$75 per class of 18 students. Gallery Explorations will be available beginning October 1. For more information, or to register, visit ClevelandArt.org.

Teacher Resource Center Visit the Connie Towson Ford Teacher Resource Center to access lesson plans, books, and other resources to support your curriculum. Thematic teaching kits are available for TRC Advantage members to check out and use in the classroom. Make an appointment by contacting Dale Hilton at dhilton@clevelandart.org or 216-707-2491.

Teacher Resource Center Advantage Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available. For more information, contact Dale Hilton at dhilton@clevelandart.org or 216-707-2491.

TEXTILE ART ALLIANCE EVENTS

Curator Talk Wednesday, July 17, 6:00–9:00, recital hall and galleries. Highlights of the Islamic silk exhibition by Louise W. Mackie, followed by the exhibition and a reception for TAA members and guests. Come and see the beautiful new textile gallery and spectacular exhibition, and enjoy the company of fellow TAA members. Invitations to follow.

10th Annual Wearable Art Fashion Show and Boutique Sunday, October 20, 10:30–5:00, Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, OH 44124. Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway show.

10:30 Patron preview shopping
1:00 Luncheon and runway show
1:00–5:00 Boutique open to the public, \$5 at the door

Tickets \$55 for all-day event. Advance reservations for show and lunch required; call 216-707-6820. Information: Barb Lubinski 330-283-4627, taafashionshow@gmail.com.

TRC Open House Wednesday, August 7, 2:30–5:30. Explore the Connie Towson Ford Teacher Resource Center, and learn how to integrate the museum’s resources into your curriculum. For more information, contact Dale Hilton at 216-707-2491 or Hajnal Eppley at 216-707-6811.

Coils: Shapes, Forms, and Surfaces (in partnership with the Cleveland Institute of Art) Tuesday, July 30–Thursday, August 1, 9:30–3:30. Held at CIA and CMA. Coil-building isn’t just for elementary school! Explore how this process has been used for centuries to create sophisticated vessels. View examples across cultures and time periods, create with us in the studio, and explore applications for your own classroom. All educators and skill levels welcome. Participants may be eligible to receive credit from Ashland University for an additional fee. Cost: \$150 (includes some supplies and parking at CIA). Register by calling 216-421-7350. For more information, contact Dale Hilton at 216-707-2491 or dhilton@clevelandart.org.

TRANSFORMATION



THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During July and August we proudly acknowledge the annual support of the following donors:

Mrs. George N. Daniels
Dr. and Mrs. Lloyd H. Ellis Jr.
Elaine Harris Green
Sally and Bob Gries
Mr. James D. Ireland III
Mr. and Mrs. Donald M. Jack Jr.
Henri Pell Junod Jr.

REMINDERS

Parking Lot Rates Parking for 0 to 30 minutes is free; 30 minutes to 2 hours is \$6; each additional 30 minutes \$1 to a maximum daily fee of \$12. Visitors arriving after 5:00 pay a \$5 flat rate. Special event rates as posted.

New Benefit for Members No matter how long you stay, members always pay a \$5 flat rate.

In-Building Prepay and Credit Card Options Visitors can now pay their parking fees at the tunnel pay station (cash or credit card), at the north entrance vestibule (credit card only), at the automated exit booth (credit card only), or by the staffed booth (cash or credit card). Prepaying hourly parking inside can speed your exit because you can use either the attended or automated exit and simply feed the validated ticket into the machine at the booth and the gate will open automatically.

PLANNED GIVING

Read It Online!

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to access your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

The Benefits of an Irrevocable Trust to You and Your Favorite Charity You may know that you want to make a charitable contribution to your favorite charity through your estate plans, but deciding the best planned giving vehicle to use can be challenging. One such vehicle is an irrevocable trust. While the term "irrevocable" can sound very final, there are in fact many benefits that come along with establishing an irrevocable trust. By establishing an irrevocable trust an individual (the grantor) gives up ownership of their assets and transfers them to another individual or entity (a trustee) to hold for the benefit of one or more designated beneficiaries upon the grantor's death. However, the grantor still has use of these assets and can benefit from the income they produce during their lifetime. A well-established trust can often retain ownership of the grantor's investments and make payments to them for any interest the investments generate.

An irrevocable trust also provides additional benefits such as asset protection, making the assets inaccessible

in the event of a lawsuit. An irrevocable trust *eliminates estate taxes and avoids probate*; no longer owned by the grantor, these assets are not subject to taxes upon the grantor's death, while also avoiding probate and public record, unlike if they were bequeathed in a will. In addition, an irrevocable trust is a wonderful way to make a lasting impact on your favorite charity. Because of the benefits listed above, an irrevocable trust will not only provide for you during your lifetime, but will also make an even greater impact on your favorite charity long into the future.



If you are interested in making a planned gift to the Cleveland Museum of Art we encourage you to visit www.clevelandart.giftplans.org to explore your planned giving options. If you would like to speak to a member of our staff, please contact Diane M. Strachan, CFRE, at 216-707-2585 or dstrachan@clevelandart.org or Jessica Anderson at 216-707-2198 or janderson@clevelandart.org.



IN THE STORE

CMA Water Bottle Every two months, the museum store offers a product at a special discount for members. This colorful bottle features a graphically arresting design based on the stripes of Rafael Viñoly's east and west wings. Regular price \$20. Members featured item 25% off.

JULY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
	1 Museum closed Registration begins <i>Art Together</i> R\$	2 Weekday Art Classes begin 10:00-11:30 & 1:00-2:30 R\$ Guided Tour 1:30	3 Guided Tour 1:30 Film Double Feature 5:30 <i>Herman's House</i> and <i>Bert Stern:</i> <i>Original Mad Man</i> \$	4 Museum closed	5 My Very First Art Class begins R\$ Guided Tour 1:30 MIX: <i>Americana</i> 5:00-9:00 Film 6:45 <i>Paradise:</i> <i>Love</i> \$	6 Saturday Art Classes begin 10:00-11:30 & 1:00-2:30 R\$ Guided Tours 1:30 and 2:30
7 Guided Tours 1:30 and 2:30 Film 1:30 <i>Paradise:</i> <i>Love</i> \$	8 Museum closed 	9 Art in the Afternoon 1:15 R Guided Tour 1:30 Band of Sisters Flying nuns	10 Guided Tour 1:30 Book Club Begins 1:30 <i>Stealing the Mystic</i> <i>Lamb</i> R\$ Film 7:00 <i>Ain't in It</i> for <i>My Health: A Film</i> About <i>Levon Helm</i> \$	11 Art Stories 10:30-11:00 <i>Celebrations</i> R Art Bites 12:30 <i>Meet</i> <i>the Galleries</i> Guided Tour 1:30	12 Guided Tour 1:30 Film 6:30 <i>Band of</i> <i>Sisters</i> \$ Gallery Talk 7:00 <i>Discovering Tantra</i>	13 Guided Tours 1:30 and 2:30 Film 1:30 <i>Band of</i> <i>Sisters</i> \$
14 Second Sunday 11:00-4:00 <i>Stories in</i> <i>the Summertime</i> Art Cart 1:00-3:00 <i>Docent's Choice</i> Guided Tours 1:30 and 2:30 Film 1:30 <i>Hava Nagila</i> <i>(The Movie)</i> \$	15 Museum closed	16 Guided Tour 1:30	17 Stroller Tour 10:30- 11:30 <i>Old and New</i> R Guided Tour 1:30 Film 7:00 <i>Hava Nagila</i> <i>(The Movie)</i> \$	18 Art Stories 10:30-11:00 <i>Dance, Dance, Dance</i> R Guided Tour 1:30	19 Guided Tour 1:30 Film 6:45 <i>Deceptive</i> <i>Practice: The Mysteries</i> and <i>Mentors of Ricky</i> <i>Jay</i> \$ Pictures and Stories 7:00	20 Guided Tours 1:30 and 2:30
21 Guided Tours 1:30 and 2:30 Film 1:30 <i>Deceptive</i> <i>Practice: The Mysteries</i> and <i>Mentors of Ricky</i> <i>Jay</i> \$	22 Museum closed	23 Guided Tour 1:30	24 Guided Tour 1:30 Film 7:00 <i>The We and</i> <i>the I</i> \$	25 Art Stories 10:30-11:00 <i>Faraway Places</i> R Guided Tour 1:30 	26 Guided Tour 1:30 Film 7:00 <i>From Up on</i> <i>Poppy Hill</i> \$	27 Guided Tours 1:30 and 2:30 The We and the I Multicultural bus ride
28 Guided Tours 1:30 and 2:30 Film 1:30 <i>From Up on</i> <i>Poppy Hill</i> \$	29 Museum closed	30 Guided Tour 1:30 Cleveland Interna- tional Piano Com- petition (CIPC) 6:30 <i>Opening Ceremony</i> \$	31 CIPC 1:00 <i>First Round,</i> <i>Session One</i> \$ Guided Tour 1:30 Films 6:00 Three videos by Carrie Mae Weems CIPC 7:00 <i>First Round,</i> <i>Session Two</i> \$ Film 7:45 <i>Mekong</i> <i>Hotel</i> \$			

ONLINE CALENDAR

Sortable online
calendar at
[ClevelandArt.org/
calendar](https://ClevelandArt.org/calendar)

AUGUST

SUN 10-5

MON closed

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5

\$ Admission fee

R Reservation required

T Ticket required

M Members only

*CAS Community
Arts Studio, 1843
Columbus Rd



The Painting Film Fest fave

1

Member registration begins *My Very First Art Class* **RS**

CIPC Festival 10:30 *Competition Conversation: A HIP (Historically Informed Performance) Approach to Keyboard Music* \$

Art Stories 10:30-11:00 *Family* **R**

CIPC 1:00 *First Round, Session Three* \$

Guided Tour 1:30

CIPC 7:00 *First Round, Session Four* \$

2

Art Together 10:00-11:30 *Color, Color, Color* **RS**

CIPC Festival 10:30 *Competition Conversation: Classical Improvisation and the Cadenza* \$

CIPC 1:00 *First Round, Session Five* \$

Guided Tour 1:30

MIX: Caliente 5:00-9:00

Film 6:45 *Reality* \$

CIPC 7:00 *First Round, Session Six* \$

3

CIPC 10:30 *Second Round, Session One* \$

Guided Tours 1:30 and 2:30

CIPC 2:30 *Second Round, Session Two* \$

4

CIPC 10:30 *Second Round, Session Three* \$

Guided Tours 1:30 and 2:30

Film 1:30 *Reality* \$

CIPC 2:30 *Second Round, Session Four* \$

5

Museum closed

CIPC Festival 10:30 *Jury Roundtable Discussion*

CIPC 1:00 *Second Round, Session Five* \$

CIPC 7:00 *Second Round, Session Six* \$

6

CIPC Festival 10:30 *Competition Conversation: The Art of Performing Beethoven's Piano Sonatas* \$

CIPC 1:00 *Semifinal Round, Session One* \$

Guided Tour 1:30

CIPC 7:00 *Semifinal Round, Session Two* \$

7

CIPC Festival 10:30 *Film: The Art of Chopin* \$

CIPC 1:00 *Semifinal Round, Session Three* \$

CIPC 7:00 *Semifinal Round, Session Four* \$

Film 7:00 *The Children Are Watching Us* \$

Guided Tour 1:30

8

Art Stories 10:30-11:00 *Creepy Crawly Critters* **R**

Guided Tour 1:30

9

Art Together 10:00-11:30 *Sculpture* **RS**

Guided Tour 1:30

Film 7:00 *The Painting* \$

10

Guided Tours 1:30 and 2:30

11

Second Sunday 11:00-4:00 *Carnival of Kites*

Art Cart 1:00-3:00 *Japan*

Guided Tours 1:30 and 2:30

Film 1:30 *The Painting* \$

12

Museum closed

13

Art in the Afternoon 1:15 **R**

Guided Tour 1:30

14

Guided Tour 1:30

Film 7:00 *White Nights* \$

15

General registration begins *My Very First Art Class* **RS**

Art Stories 10:30-11:00 *Feelings* **R**

Guided Tour 1:30

16

Art Together 10:00-11:30 *The Great Outdoors* **RS**

Guided Tour 1:30

Lecture 7:00 *The Prints of Ellsworth Kelly*. Richard H. Axson

Film 7:00 *Andre Gregory: Before and After Dinner* \$

17

Guided Tours 1:30 and 2:30

18

Guided Tours 1:30 and 2:30

Film 1:30 *Andre Gregory: Before and After Dinner* \$

19

Museum closed

20

Guided Tour 1:30

21

Stroller Tour 10:30-11:30 *What's My Line* **R**

Guided Tour 1:30

Film 6:45 *Salvatore Giuliano* \$

22

Art Stories 10:30-11:00 *A Day at the Beach* **R**

Art Bites 12:30 *Don's Picks for a Swingin' Office*

Guided Tour 1:30

23

Art Together 10:00-11:30 *Animals in Art* **RS**

Guided Tour 1:30

Film 7:00 *An Oversimplification of Her Beauty* \$

24

Guided Tours 1:30 and 2:30

25

Guided Tours 1:30 and 2:30

Film 1:30 *An Oversimplification of Her Beauty* \$

Lecture 4:00 *Carrie Mae Weems* \$

26

Museum closed

27

Guided Tour 1:30

28

Guided Tour 1:30

Film 7:00 *The Grim Reaper* \$

29

Art Stories 10:30-11:00 *Under the Big Top!* **R**

Guided Tour 1:30

30

Guided Tour 1:30

Film 7:00 *Museum Hours* \$

31

Guided Tours 1:30 and 2:30



JERRY KLINEBERG

Carrie Mae Weems

The artist herself



**THE CLEVELAND
MUSEUM OF ART**

11150 East Boulevard
University Circle
Cleveland, Ohio
44106-1797

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Museum Hours

Tuesday, Thursday,
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Wednesday, Friday
10:00–9:00

Closed Monday

**Administrative
Telephones**

216-421-7340
1-877-262-4748

Membership

216-707-2268
membership@
clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
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orders.

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blog.clevelandart.
org

**Provenance
Restaurant
and Café**

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00



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WEEMS**
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MINIMAL PRINTS
P. 6

AI WEIWEI P. 8



**PERSEUS'
LAST DUTY**
P. 18



**FINE ARTS
GARDEN P. 21**



FILM P. 28

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